

# MUSICAL COURIER

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NEW YORK, SATURDAY, JANUARY 11, 1930

WHOLE NO. 2596



*Fernand de Gueldre photo*

Edith Mason

*Soprano*

As Iris, in Which Role She Scored a Sensation With the Chicago Civic Opera Company in Its  
New Home.



ILZA NIEMACK,

violinist, who included among her December engagements a recital in Raleigh, N. C., and a joint recital in Burlington, Ia., with Echaniz, the pianist. Other recent and forthcoming engagements include appearances in Missouri, Ohio, Indiana, Maryland, Arkansas and Illinois. Miss Niemack's Chicago recital is scheduled for the Playhouse on Sunday afternoon, February 2. (Photo by Moffett)



EVELYN BRANDT,

dramatic soprano, who recently sang the role of Leonora in *Il Trovatore* at the Metropolitan Opera House in Philadelphia. Miss Brandt was in splendid voice and received an ovation for her delightful singing and acting. The Philadelphia press was unanimous in its praises.



LILLIAN CROXTON,

coloratura soprano, who leaves for California, accompanied by her husband, early in February. While en route Mme. Croxton will fill several engagements.



FAUST AT RUNNYMEDE.

Ralph Thomas presented his advanced pupils in two operas, *Rigoletto* and *Faust*, December 11 and 13, at the Runnymede Playhouse of Mrs. H. E. Talbott in Dayton, Ohio. Mr. Thomas conducts a school of opera and presents several operas every year. The above photograph is of *Faust*. Mrs. H. E. Talbott sponsored the productions.



ENA BERGA,

who, according to cable reports from abroad, had a triumphant success in her first appearance as Gilda in *Rigoletto* at the Royal French Opera of Antwerp, on December 18. She was immediately offered a renewal of contract for next season. Although this is Miss Berga's first season at the Royal Opera, she is singing only prima donna roles. She is under the management of Jean Wiswell.



PRIMA DONNA AND COMPOSER.

An interesting photograph of Mme. Maria Jeritza studying the role of Turandot with Puccini, seated at the table, Prof. Ferdinand Foll being at the piano. The picture was taken several weeks before the composer's untimely death. He never completed the orchestration of Turandot.



IRVIN SCHENKMAN,

pianist, who arrived on the *Leviathan* on December 24 after concertizing in Sweden and Denmark. The Stockholm press was unanimous in its praise of this gifted musician. Mr. Schenkman has also had many successful appearances in America.



E. ROBERT SCHMITZ,

arriving at Hawaii on his concert tour of the Orient. From left to right: Mrs. Bicknell, a pupil of Mr. Schmitz and a prominent music teacher; Princess Keanini, Hawaiian, who welcomed Mr. Schmitz with the famous laias of fresh flowers; Mr. Schmitz, and Elsa Werthmuller, the local manager. Mr. Schmitz gave three concerts in Honolulu, and was reengaged at once for two more concerts on his return trip in April, 1930. His tour is under the management of M. Podoli. After Honolulu Mr. Schmitz played in Tokyo, Japan, December 8, Hong Kong, China, December 16, the Strait Settlements, December 17, 18 and 20, and from January 5 to February 13 is giving a number of concerts in Dutch East Indies as follows: in Batavia, three; in Soerabaja, three; in Bandoeng, two; in Semarang, two; in Malang, Djocja, Kediri, Solo, Modjokero, Tegal, Poerwokerto, Soekaboemi, Pasoeroean, Sumatra, each two; and in Celebes and Makassar, one each.



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## Guest Conductors Attract Large Audiences in Paris

Stravinsky Plays New Capriccio With Ansermet—Bachaus, Brailowsky and Gieseeking Score—Success for Many American Artists.

PARIS.—During the absence of Pierre Monteux in Amsterdam, the Orchestre Symphonique has been directed by a number of guest conductors. The largest and most excited audiences were packed into the Pleyel Hall when Mengelberg directed the concert, for in addition to the high esteem in which Mengelberg is held by the French, he was also loyally supported by the large Dutch colony of Paris. Schneevogt directed two admirable concerts, one of which was made memorable by the exceptionally fine playing of Orloff in Chopin's F minor concerto. Seldom is the poetry of this brilliant work so much in evidence.

Two Wagnerian concerts were given under the direction of Franz von Hoesslin, whose German manner was most welcome and appropriate in the music of the great Teutonic composer. Ansermet was responsible for two programs, one of which was noteworthy by reason of a new capriccio for piano and orchestra by Stravinsky with the composer at the piano. It was vigorously greeted by the audience, and the composer was called many times to the platform. But a Stravinsky capriccio by any other name would sound as capriccioso, even without the Haydn symphony which preceded it on the Ansermet program.

The Colonne Orchestra, under Pierné, has been using the centennial of Rossini's William Tell as an excuse for giving Rossini programs. A little Rossini goes a long way today, however.

RHENÉ-BATON CONDUCTS B MINOR MASS. Rhéné-Baton, directing his Padeloup Orchestra, a large chorus and several vocal soloists, covered himself with a more substantial glory by giving a really excellent and impressive performance of Bach's B minor mass in the Champs Elysees Theatre.

Among the pianists that have contributed to the joys of the Parisian public was Lucie Cafferet, who played Liszt's transcription of Saint-Saëns' Danse Macabre—a work which has a certain amount of grim humor when played by an orchestra. Robbed of its orchestral color, however, only the harsh and ugly sounds remain. The pianist was warmly supported by a large audience in the Gaveau Hall.

BACHAUS AND BRAILOWSKY CREATE SENSATION

Bachaus was vociferously cheered for his performance of Beethoven's G major concerto with the orchestra of the Conservatoire, and at his subsequent recital in the Gaveau Hall he created a veritable sensation with the Schumann Fantaisie in C. The second movement was dashed off with uncanny ease and brilliancy. The rest of the program consisted of Chopin and Debussy.

Brailowsky, after wandering in many lands, returned to the city of his first triumphs and gave his Parisian friends the chance of hearing him play the entire works of Chopin in six consecutive recitals. The old hall of the Conservatoire was packed to suffocation and each recital was prolonged till midnight with extra numbers.

Sigrid Schneevogt completed her three recitals in the Gaveau Hall with an evening devoted to Chopin. She has made an enviable position for herself in the estimation of the Parisian public, and has no difficulty in filling the hall with very enthusiastic audiences. There is something robust about her Chopin which in no way detracts from the peculiar aroma of this inimitable music.

GIESEKING A FAVORITE

Walter Gieseeking has very rapidly established himself as a favorite of this capricious public of Paris. His performance of Beethoven's G major concerto with the Padeloup Orchestra was followed by two recitals in the Pleyel Hall. Very large audiences gave him the most generous, prolonged applause (not only for the smaller Bach works, in which he is without a superior, but for his Beethoven, played with power and rhythmic energy, and for Schumann, into which he put a romance and poetry which captivated his hearers).

Marguerite Melville-Liszewska drew an audience in the Chopin Hall which completely filled it. She was heartily applauded for almost every number on her long and varied program. Apparently she was perfectly at home in all styles. Madame Debussy, who was present, said that the pianist

played her husband's music in exactly the way he wished it to be played.

Two American pianists, Beveridge Webster and Walter Rummel, were as successful as ever in their respective recitals and showed that they were even more popular than ever in Paris, where they have long been favorites.

IMMENSE AUDIENCE FOR ELMAN

Mischa Elman drew an immense audience into the Champs Elysees Theatre. In addition to the old favorite sonatas of Handel and Mozart and the concerto of Mendelssohn, he played a new composition by the Spanish composer, Joachim Nin, which had to be repeated.

Albert Spalding gave his recital as usual in the Gaveau Hall, which of course was full, for Spalding is one of the most popular American artists with the Parisian public. He was greeted with the customary enthusiasm and had to lengthen his program considerably.

ALSO FOR TITO SCHIPA

Among the vocalists mention must be made of Tito Schipa, who had packed houses at both his recitals in the large Pleyel Hall. He was rapturously applauded by his audience, in which a great many Italian faces were smiling.

Judith Litante displayed her exquisite art as a vocalist and her perfect diction in her recital in the hall of the Ecole Normale, having as her assisting attractions the com-

posers Nir and Grovez, who played the accompaniments of their own works.

Martine Duparc, a brilliant soprano of mixed English and French origin, was heard to great advantage in a number of French songs in particular at her recital in the Chopin Hall. Her voice has a delightful quality which makes a direct appeal, and her vocal technique is excellent.

Lotte Lehmann filled the Champs Elysees Theatre when she gave a recital of German songs by Schubert, Liszt, Mendelssohn, Wolf, Marx, and Strauss. French audiences believe that a song should be sung in the language to which the music was composed. At the Opera however the works are translated into French.

THE GREATEST SENSATION OF ALL

The greatest singing sensation of the season, however, has been supplied by the Spanish coloratura, Conchita Supervia. The neatness of her execution and her agility rival a flute, and she sings from low G to high C without the least difficulty, and her voice takes on the proper emotional color to suit the expression of the words. The audience in the Gaveau Hall cheered itself hoarse. She is well known at the Scala in Milan and at the Royal Opera of Madrid, and she is about to appear as Carmen at the Opera Comique in Paris and at the Opera as well.

The Sunday evening concerts of the American Students' Atelier Reunions in the Thuermer Memorial Hall in connection with the American Church of Paris are crowded to the doors. Among the artists who have been heard there during the past two months are Richard Byk, Polish pianist; Sigrid Schneevogt, Finnish pianist; Nathalie Tourgenoff, grand niece of the famous Russian author; Alice Viardot-Garcia, a relation of the renowned Garcia and also of Madame Viardot; Constance Lucas, violinist; Abram Golberg, well known American violinist, and the ever-welcome Edna Thomas of negro spiritual fame.

C. L.



ERNEST KNOCH,

who conducted the opening performance, (Die Walkure) of the German Grand Opera Company in Washington, D. C., January 6. (Sketch by Nelly Nordegg, Berlin artist.)

occasion. Among the numerous singers, Delia Reinhardt and Joseph Burgwinkel were particularly notable, and Herbert Janssen and Wilhelm Guttmann also deserve to be specially mentioned. There was considerable applause, and the composer and artists had to appear before the curtain many times.

REZNICK'S NEW DANCE SYMPHONY A HIT

Furtwängler's third symphony concert had a rather mixed program, ranging from Rameau and Haydn through Liszt, Saint-Saëns and Debussy to Reznick. The novelty of the evening was Reznick's Dance Symphony, each of whose four movements was a tribute to a different country. For Poland there was a Polonaise, for Hungary a Czardas, for Austria a Landler and for Italy a Tarantella. Reznick, now approaching his

(Continued on page 14)

## Unbounded Enthusiasm Greets Berlin Performance of Schwanda the Bagpipe Player

Hamburg Philharmonic Visits Berlin—Klemperer Conducts "Lindbergh's Flight"—Tito Schipa's Berlin Debut a Triumph—Francillo Kauffmann's "Return"—Glazounoff Quartet Has Big Success.

BERLIN.—Schwanda the Bagpipe Player, which has just had its first Berlin performance at the Staatsoper, is, without exception, the most successful of the contemporary operas. The composer, Jaromir Weinberger, is only thirty years old, and before writing this work was scarcely known outside of Prague. Now his opera has been accepted at practically every opera house in Germany—eighty in all—and the enthusiasm with which it has thus far been received was repeated at its Berlin premiere.

The text, by Milos Kares, (it was translated and adapted for the German stage by Max Brod) is based on a Bohemian legend. Schwanda is a rustic bagpipe player who possesses the power of creating gaiety whenever he plays. He lives happily in his village with his wife Dorota, until his power is discovered by the robber Babinsky, who is in love with Dorota and tries to get her husband out of the way. To this end he persuades Schwanda to leave his village and try his luck at the court of the unhappy Queen Fochart. There Schwanda performs marvelous feats and charms the queen. She offers her hand and her throne to him, but at this moment his wife Dorota appears, summoned by the magician who has been sole ruler at the queen's court but who now sees his power vanishing.

A CHIVALROUS ROBBER

At the sight of his deserted wife, Schwanda repents of his faithlessness and returns to her. The enraged queen, however, condemns him to death. From this fate he is saved by a trick of the robber Babinsky, and Schwanda, playing his bagpipe, is again triumphant. But because he tells a lie to his wife the devil carries him off to hell. Even there, however, Schwanda knows how to cheat the devil with his marvelous bagpipe. Babinsky helps to save him again, and Schwanda returns to his loving wife, while the chivalrous robber, seeing such an example of true love, bids them farewell and retires into the woods.

Weinberger's music is written in the spirit of Smetana and Dvorak, and makes ample use of Bohemian folk music. But in this work the primitive melodies no longer retain

the freshness and power that delight us in the works of real masters of popular music like Smetana, Dvorak, Janacek, and Humperdinck. Nevertheless, Weinberger knows how to make his tunes effective, and though not a great artist, he is a very skillful musician with a keen theatrical sense. His simple melodies are decorated with all sorts of orchestral and harmonic ornaments. Even what he learned about fugues from his master, Max Reger, is profitably and effectively employed in this score. His motto seems to be, "Something for Everybody."

EXAGGERATED HUMOR

The performance, brilliantly conducted by Erich Kleiber, was tuned to a pitch of lavishness that occasionally overreached itself in the matter of sumptuous stage decoration. Especially was this the case with the scenes in hell which, with their exaggerated, gross humor, were outspoken parodies. But it delighted the audience. Maria Müller and Karin Branzell sang splendidly, Theodor Scheidl, as Schwanda, was excellent and Fritz Soot sang and acted effectively as Babinsky. There was enormous applause, and although the Berlin press was by no means enthusiastic about the artistic value of the work, its popular success is unquestioned. The composer is the same Weinberger who spent several years in America, teaching theory in Ithaca, N. Y.

MUNICIPAL OPERA REVIVES SCHREKER

The Municipal Opera recently brought out a new production of Franz Schreker's opera, Die Gezeichneten, which had its premiere at the Staatsoper here six or seven years ago. It had no great success at that time nor does it promise a better one now. Nevertheless, Die Gezeichneten is unquestionably Schreker's weightiest opera, and in two scenes at least, it reaches extraordinary heights, both in its dramatic treatment and in the power and originality of its musical expression. But unfortunately these two scenes are surrounded by hours of mediocre music.

The excellent performance was conducted with great authority by Georg Sebastian, who displayed extraordinary ability on this

## De Koos at the Buckingham

Dr. G. De Koos, head of the Hollandsche Concertdirectie (Dutch Concert Managerial Bureau), arrived in America on the S.S. Berengaria on December 31, and will be here until January 17, when he will sail for home with Jose Iturbi, on the S.S. Isle de France. Dr. De Koos is Iturbi's European manager and is obliged to curtail his visit to America in order to superintend from his headquarters in Holland the tour of sixty-five concerts that he has arranged for the Spanish pianist in Holland, France, Scandinavia, the Orient, China and Japan.

While in New York, Dr. De Koos makes his headquarters at the Buckingham Hotel. One of his chief objects in coming here is to make arrangements with American artists for European tours. He is in a position to present young musicians as well as established artists to European audiences, and in this manner to further their career and to help them to become internationally known. The influence of European successes on American audiences is recognized and need not be enlarged upon. American artists who wish to get a start often turn to Europe for that purpose, and it is an undoubted asset to have a manager who can handle matters abroad in an efficient manner.

Dr. De Koos has had charge of the European tours of a great number of the world's most celebrated artists. The list is too long to give in full, but among the artists particularly well known in America who have made European tours this season under the De Koos management are: Yehudi Menuhin, Albert Spalding (thirty-five concerts), Mischa Elman, Temianka (twelve concerts), Rachmaninoff, Bachaus, Boko (twenty-four concerts), Orloff and Borowsky. A few of the other artists who are managed in Europe by De Koos are: Alfred Cortot, Leopold Godowsky, Frances Hall, Vladimir Horowitz, Mischa Levitzki, Elly Ney, Helen Scofield, Margaret d'Alvarez, Vera Janecopulos, Lotte Lehman, Margaret Matzenauer, Susan Metcalf, Myra Mortimer, Elisabeth Schumann, Samuel Dushkin, Cecilia Hansen, Nathan Milstein, Viola Mitchell, Jacques Thibaud, Pablo Casals, Gregor Piatigorsky, Concertgebouw Orchestra, Cortot-Thibaud-Casals Trio, Hindemith Trio, The Revellers, the Roth Quartet, Ludwig Wüllner and Coenrad van Bos. The entire list, as it appears on the prospectus issued by Dr. De Koos, includes about 150 names, a majority of them well known.

In February, 1930, Galli-Curci begins her first tour of the Continent, for which Dr. De Koos has arranged twenty-five concerts.



## DUSOLINA GIANNINI ENJOYED AUSTRALIAN TOUR

Marks Levine, Her Manager, Says Soprano Fulfilled Fifty Concert Engagements in Five Months—Honolulu Also Heard Her—Well Received Everywhere—Had Many Interesting Experiences.

Marks Levine, of Concert Management Daniel Mayer, recently returned from a seven months' tour of Australia with Dusolina Giannini, who is at present singing on the Pacific Coast. Interested to know what impressions Miss Giannini had as a result, a MUSICAL COURIER representative called on



DUSOLINA GIANNINI

with Rangitahi, the famous Maori guide of Rotorua, N. Z., in front of the latter's native hut in Whakarewarewa.

Mr. Levine, who was found to be most enthusiastic over the success of his artist.

### AUSTRALIA

Mr. Levine had been to Australia eight years ago with Mischa Levitzki. He is thoroughly familiar with the country, the people and the managers. He found no new novelties, but was amazed to see what had business exists throughout the country. There are large numbers of unemployed, frequent strikes and similar labor troubles all of which have affected the amusement field. It is thought, however, to be only a temporary condition, but Mr. Levine is doubtful.

### RADIO

The radio, he said, has not made such inroads as in this country, which is perhaps due to the few stations being under the subsidy of the government. And there is no advertising via radio. Only small vocalists are engaged to sing. When Mr. Levine quoted Giannini's price "they nearly fainted."

### TALKIES

On the other hand, according to the manager, the talkies have made rapid strides. The American ones are extremely popular and have seriously affected the concert business. "But," Mr. Levine added, "if an artist makes a great success such as that achieved by Giannini, there are certain to be fine returns, even with the existing bad business."

### FIFTY CONCERTS IN FIVE MONTHS

"Miss Giannini gave forty-seven concerts between June 29 and November 14, with two extra ones, of which I shall speak later, and one in Honolulu," said Mr. Levine. "A total of fifty. She travelled 6,000 miles in Australia and 1,500 in New Zealand, not counting the ocean trips."

"Miss Giannini sang eleven concerts in Sydney and the same in Melbourne, giving eight or nine different programs, and repeating, by request, the most popular ones. Five followed in Adelaide, five in Perth, four in Brisbane, and one in Canberra, the capital of Australia. By that I mean a common-

wealth capital was built about five years ago. Melbourne previously had been the capital, as you know, but there was so much rivalry between that city and Sydney, it was decided to build the new one. It is a beautiful spot, twelve miles long, consisting of government buildings and a few shops. Everything is run by the government, even the concert hall.

### SANG IN CANBERRA

"Miss Giannini was invited by the President of the Senate to open the concert series there, so honored in being the first of any international artists to appear. After the concert had been arranged, the government fell and it was decided to hold another election. All the politicians went home. Even so, there was a capacity house and the concert was a great success."

### RECEPTION FOR GIANNINI

"Following it a fine reception was given in the singer's honor in the Senate Chamber by the President and his wife, who, at the cost of losing in the election, remained behind to see that the concert took place. Then he rushed off the next morning to his home in Perth."

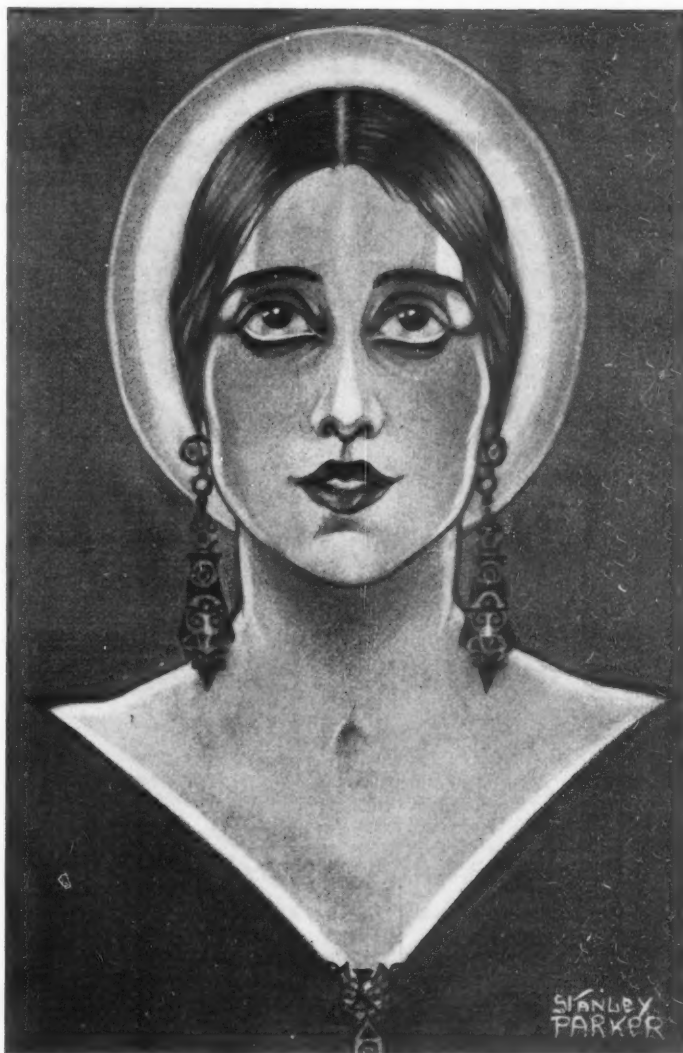
### INTERESTING EXPERIENCES

"Miss Giannini had many interesting experiences, which she values highly. She



MISS GIANNINI and MARKS LEVINE on Mt. Eden in Auckland, N. Z.

gave two extra concerts in Melbourne and Sydney—in Melbourne at a large convent to which all the nuns from the surrounding towns came, making an unusual audience of 2,000 dressed in black. The doors leading out to the court-yard were left open and the yard was quickly filled with the school children, who swelled the audience to about 4,000. Almost the same thing happened in Sydney, only the convent was smaller. A Papal delegation was present and gave the singer a beautifully mounted gold crucifix.



*Dusolina Giannini*

A CHARACTER STUDY OF DUSOLINA GIANNINI

by Stanley Parker, of Melbourne, Australia.

### ENJOYED TOUR

"Miss Giannini thoroughly enjoyed the tour," continued Mr. Levine, "despite the strenuousness of singing three times a week. An unusual thing to an Australian audience seemed to be Molly Bernstein's accompanying from heart the entire repertory. Some called it uncanny. The audiences are extremely musical. (Mr. Levine learned this when he was in Australia before.) A large section of the Giannini audiences consisted of people who attended every concert. Many came back-stage with gifts for the American singer."

### GREETED BY CHILDREN

"One of the touching episodes on the tour happened in Arrat, midway between Sydney and Melbourne, where Miss Giannini's train stopped for about fifteen minutes just before midnight. The surprised singer was

greeted warmly by a dozen children with their mothers. They had brought her flowers and, as they had only heard her records, they wanted to see and tell how pleased they were with her singing . . . and to wish her luck!"

According to Mr. Levine, the Australians take a great interest in any visiting artist who appeals to them. Hundreds wait outside the stage door to see the artist and wave a good-bye. Some old women asked to kiss Giannini's hand.

### IN FINE VOICE

Giannini was in marvelous voice during the entire tour, and, except for a slight cold at the beginning of the tour, gave her fifty concerts without any mishap or trouble. There were five in the concert party: Miss Giannini, her mother, the accompanist, the

(Continued on page 39)



Photo by Eden Studios THE GIANNINI CONCERT PARTY at a reception by "His Master's Voice" of Sydney.



A GIANNINI WINDOW DISPLAY by the Bristol Piano Company in Wellington, N. Z.

# THE TRUTH ABOUT SCHÖNBERG—BY CÉSAR SAERCHINGER

## A Defense of a Much Maligned Modernist

TO justify the title of this article one would have to be a seer. The "truth" about any creative personality is not fully known for a generation or more after his death; the true value of some men's work cannot be judged for centuries. It is a little easier to say what is not the truth about a composer, and in the case of Arnold Schönberg so much obvious untruth has been spread by the scaremongers of music that it becomes a duty to rectify impressions which are obviously incorrect.

Schönberg has been called at various times an iconoclast, a sensationalist, and a lunatic. It is curious how these epithets came to be used and even believed by the credulous. Early reports of the strange character who in the last years of the nineteenth century was trying to overturn law and order in the realm of music, who in his wild ravings turned from music to painting and from painting to literature to express weird and forbidden things were only too eagerly snatched up by journalistic traffickers in novelty, and when the first works of Schönberg made their appearance in the American concert hall they were received with something like awe. For instance, at Aeolian Hall, New York, Reinald Werrenrath, before singing some perfectly harmless early songs, actually felt constrained to reassure his public that they were really nothing to be afraid of!

Shortly after the war a young American musician, arriving in Vienna and determined to acquire the last word in morbid modernity and to breathe the air of musical wickedness, sought the acquaintance of Schönberg. He found the master surrounded by his pupils—the advance guard of young Viennese composers—on a Sunday afternoon. He waited for the outrageous sounds; but all he heard was Mozart. Performances of Mozart quartets, under the pedantically severe surveillance of Schönberg himself!

My own first experience of Schönberg was in Amsterdam at the Mahler Festival of 1921. Here, again surrounded by his disciples, Schönberg went about, revered as a musical prophet, himself animated by only one thought: to do homage to his own spiritual master, Gustav Mahler.

A few months later I saw Schönberg again in Vienna, ruling with the iron hand of the musical pedant, the concerts of the Society for Private Performances, insisting on innumerable rehearsals and the strictest precision and perfection in the delivery of the works of his contemporaries of all nationalities—an artistic tyranny such as I have never witnessed before or since.

These incidents may dispose of two of the epithets. Schönberg is neither a sensationalist nor a lunatic: a more conservative, a saner man, never penned notes on paper.

And what about the third? Is Schönberg an iconoclast, a futile futurist who sets out to destroy the past? Let us see.

### Schönberg the Romanticist

The futurist label was probably laid on Schönberg through lack of familiarity with his musical development and the traits which mark its successive phases. When one has made a fuller survey and has linked his work with its origins one cannot but feel that in his first period Schönberg is a romanticist definitely continuing the Wagnerian tradition; in his second stage—a more cosmopolitan one—a post-romanticist

who has taken over certain traits of both Mahler and Debussy; and in his later development a musical scientist and visionary who goes back to the very genesis of music in search of a new style and a new vitality.

Instead of being recognized as further developments of a given type, the works of Strauss, Scriabin, and the early Schönberg have been successively hailed as revolutionary in their idioms. It is scarcely necessary, at this time of day, to emphasize the truism

even the idiom, when boiled down to its essentials, remains the same in both cases. It is incontestably a survival of 19th-century romanticism, not even so much varied as are the romantic types of France, Russia, or Italy, but explicitly related to German idealogy.

### The Period of Expansion.

The Gurrelieder, which baffled the critics largely because of the mammoth apparatus employed, remains but the epitaph of the phase inaugurated with

But whatever the superficial radicalism of the Gurrelieder, there can be no contesting the essentially orthodox nature of the symphonic poem, Pelleas and Melisande, which follows shortly after. Here we have such polyphonic ingenuity as it would take the 16th century Netherlands to equal, either in complexity or the turgid vagueness of the result.

### Towards Atonality

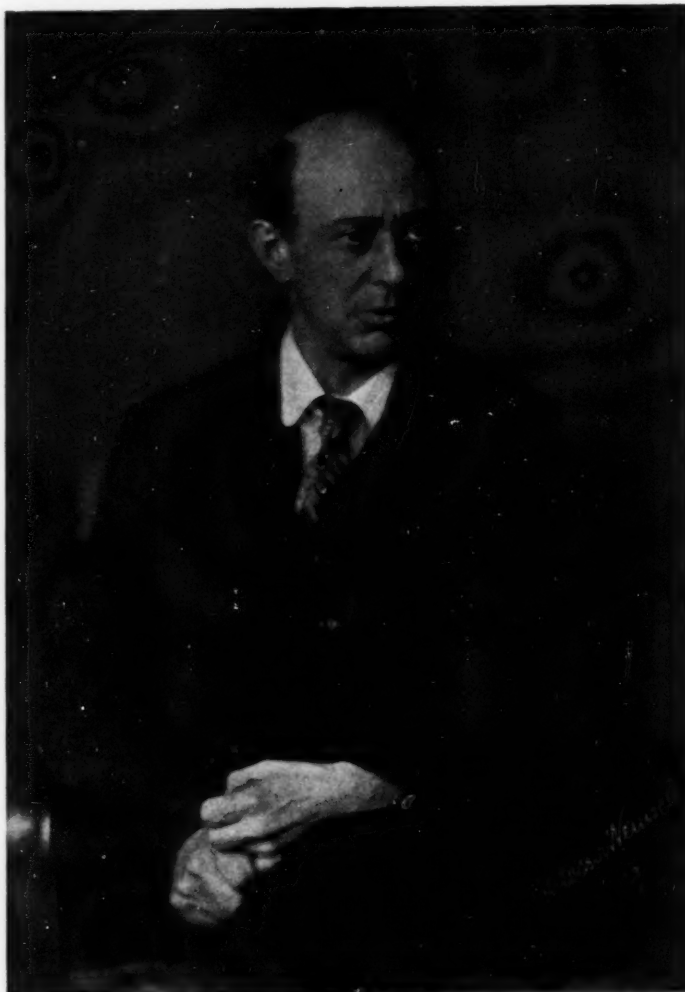
Yet while spiritually enslaved to romanticism, Schönberg even at this stage tried to break the technical fetters which bound him to the Wagnerian chariot. In the works immediately following the Gurrelieder and Verklärte Nacht he developed a hyperchromaticism which nearly negated tonality, made use of the whole-tone scale, introduced those "vacillating" harmonies which tend to destroy the sense of tonality, and more particularly chords consisting of super-imposed fourths. This radical departure, first noticed in the chamber symphony, is probably what, more than anything else, stamped Schönberg as a revolutionary in people's minds.

In these transition works, culminating in the second string quartet (F-sharp minor) and the Stefan George songs (The Hanging Gardens), Schönberg gradually dispensed with tonality and so evolved a style which was as radically different from the old diatonic method as was Debussy's use of the whole tone scale, but much more difficult for the layman to grasp. Moreover, while Debussy's style remained predominantly homophonous, Schönberg cultivated a new kind of counterpoint, and, as a natural consequence, discarded the old, essentially harmonic, conceptions of consonance and dissonance.

The first string quartet, definitely classical in form, already shows tendencies to atonality, but also betrays Schönberg's uncertainty at this period in its diatonic platitudes and the conventional cadences with which many otherwise daring passages conclude. Inversely, simple melodic phrases culminate in curious passages destroying all feeling of tonic centrality or dispersing into vagueness.

The Chamber Symphony, opus 9, shows kindred uncertainty. It has more unity within itself, but its form is much less cleanly cut or defined. All in all, it remains a fascinating mosaic of themes, but these are not treated with the contrapuntal skill of which the composer is capable; nor, paradoxically, is the development of the work anything that can be recognized as symphonic. Indeed, here one finds Schönberg attempting to create a sense of homogeneity by the reiterated recurrence of themes only, a style which is more arabesque than symphonic. The Chamber Symphony, incidentally, marks the start of the modern bent towards the chamber-orchestral form in Germany.

It is immediately followed by the F minor string quartet, in the last two movements of which Schönberg adds a soprano voice—in much the same way as Mahler employed the human voice in his symphonies—singing ecstatically of "other worlds" in the verses of Stefan George. In the last movement, appropriately enough, we have the first definitely "atonal" passages of any length. The quartet with its hyper-romanticism (of a very beautiful kind) signals the end of Schönberg's first "period"—largely a period of "expansion". A new chap-



ARNOLD SCHÖNBERG

that Strauss is the continuation of Wagner. The external peculiarities of Scriabin—his scale-chord technic (which eventually landed his muse in a cul-de-sac even more restricted than the whole-tone system of Debussy) and those extra-musical features of interest which have tended to attract the non-musical rather than the musical public, made the Moscow composer seem revolutionary to the first and second decades of this century.

Similar is the case of Schönberg. Nowhere is this more apparent than when we come to works such as Verklärte Nacht. Here Tristan and the unhappy Queen of Cornwall emerge with that which the theatre sense of Wagner obscured; divested of their antique trappings, they are seen, but in that indeterminate identity which seems to be the outcome of the generalized feeling of democracy, and perhaps still more poignantly afflicted with the neurosis of modern psychology.

The superficial difference between the opera stage and the chamber concert platform, the massive Wagnerian orchestra and the finer chamber ensemble of Schönberg's sextet, may have obscured this fact for a time; but

Tristan and Isolde, to which is added the influence of Mahler, both in the spirit of the last section and the monster side-show dimensions of the score. Schönberg enlarged the heavy orchestra of Wagner by including four flutes, four piccolos, three oboes, and two English horns, three clarinets in A or B flat, two in E flat, two bass clarinets, three bassoons, two double-bassoons, ten horns, six trumpets, one bass trumpet, four tenor trombones (with one alto trombone), one bass trombone, one bass tuba, six tympani, tenor drum, side-drum, bass drum, cymbals, triangle, tam-tam, glockenspiel, xylophone, rattle, iron chains, four harps, celesta and a huge volume of strings, not to mention five solo singers, three four-part male choruses and an eight-part mixed chorus.

This is the inflated emotionalism of the romantic period pushed to its extreme. On the other hand we already see in the Gurrelieder the first signs of certain distinctive methods of Schönberg, notably those extended leaps of the melody (especially in the voice part of Tove's love song) which are later developed as a characteristic feature in the Three Piano Pieces.



ter opens, which by contrast might be called a period of contraction.

#### The Period of Contraction

There exists a kind of neurosis following on super-emotionalism which, while it differs radically on the surface, is really the outcome of the same psychological elements. This is the case with romanticism and the decadence into which it fell. Wagner suffered from a tendency to over-statement, an effusion of emotion. The second phase of Schönberg signalizes the decline of Wagnerian-Straussian romanticism into the painful contraction of emotion, the sense of over-poignancy and morbidity into which romantic feeling falls when its first erotic and emotional impulses have worn themselves out. This is the keynote of Schönberg's subsequent work.

Added, is the rather symptomatic trait of mysticism which is revealed in the libretto of his oratorio, *Jacob's Ladder*, for it is in the nature of decadence to seek to revive the romantic thrill in exploring the macabre, the obscure and the vaguely visionary.

The *Hanging Gardens*, the fifteen poems of George set in a cycle by Schönberg, are a blossoming of this neurotic flower. Here already worn romantic emotion seeks the extremities of painfulness and of poignancy to find a new sensation. In *Herzgewächse*, opus 20, we have the climax of this. Here the soprano part is laid out for a voice capable of three octaves. Here, also, we have a deliberate seeking for the almost sadistically acute jarring of the voice line with the accompaniment.

In the three piano pieces, opus 11, we see the first stirrings of this neurotic and essentially personal style, which has laid the foundations of the Viennese school. The *Five Orchestral Pieces*, opus 16, continue it in the domain of the orchestra. They explore—with fine sensibility, be it said—the whole range of individualization in orchestral writing, which in modern music has taken the place of group combinations. This is Schönberg's outstanding contribution to modern orchestral development. But the composer does not limit himself to the domain of sensitive expression. He explores with the feeling of a scientist in a laboratory, testing new, attenuated compounds of chemical ingredients.

*Pierrot Lunaire*, a triple cycle of twenty-one poems by Albert Giraud (translated by Erich Hartleben) marks the neurotic apex of Schönberg's development. Here is that seeking after the super-sensual and the macabre which marks so much of that decadence which one finds in the ultra-romantic genius of E. T. A. Hoffmann in literature. Sardonic, sadistic, agonizing, cynically humorous, diabolical and tenderly sentimental by turns, this is essentially romantic music, lacerating its spirit by throwing harsh lights of analysis upon itself.

Technically, *Pierrot* marks the full development of Schönberg's ultra-expressive style, with its zig-zag melody of wide skips, its exploitation of the tone color of individual instruments, its use of independent atonal counterpoint and its extreme economy of harmonic means joined to a highly poignant use of acute dissonance. Together with the second F sharp minor quartet it also is the high-water mark of the composer's inspiration, in so far as the "romantic" Schönberg is concerned.

The monodrama, *Erwartung*, which preceded it, and the symbolical music drama, *Die Glückliche Hand*, which followed it, are imbued with the over-poignant emotionalism of this middle period. From a practical point of view they are hardly more than dramatic experiments, though of a highly interesting kind.

#### The Third Period

The notion of Schönberg as a neurotic post-romanticist would no doubt predominate in posterity's estimate, had there not occurred a second decisive change in the composer's outlook. His "second period" in which he evolved his own idiom by a deliberate change of his musical fabric, we have called a period of contraction. The third, beginning like the second with a work for the piano (*Five Pieces*, opus 23) is a period of concentration and systematization. In this period Schönberg attempts to provide the stylistic forces which he dissolved in his previous works with new centers of gravity—new unifying elements.

When he discarded the harmonic style Schönberg also had to abandon the essentially harmonic or "tonal" principles of form. In searching for others he logically went back to a time when music was as essentially polyphonic as his own. In *Pierrot Lunaire* one song, *Die Nacht*, is a passacaglia, and another, *Der Mondfleck*, contains a "crab canon"—a favorite form with the contrapuntists of the 16th century. Now, in his third period, Schönberg discards this retrogressive tendency, and aims to establish a new theory of composition, which he calls *Twelve-Tone Music*.

Roughly, the "twelve-tone" style is synonymous with complete atonality—a state in which all the twelve tones of the chromatic scale are of equal importance. But constant equality means monotony (as Debussy's whole-tone style has proved), and in order to differentiate, a new kind of limitation becomes necessary. Schönberg therefore selects a number of tones from the twelve and places them in a definite melodic order. The sequence may be inverted, and in either its original form or its inversion it may be reversed, crab-fashion. This gives four varieties, and these again may be transposed to any part of the scale. Also they may

be used vertically, in quasi-harmonies or tone-clusters. Thus unity and variety—form and development—are achieved.

#### Theory and Practice

That is the theory. Whether any ordinary ear can, or will ever learn to, distinguish these relationships, or whether they will impose themselves subconsciously on the human mind as have the arbitrary relationships of our own tempered scale tonalities, will be seen only by the next generation.

Schönberg has written, in accordance with these self-imposed doctrines, the works of his third period, representative of a neoclassicism that is obviously more academic than the classicism with which we are familiar. Enough of them have been analyzed by one of his pupils for us to know that they are constructed according to the system. They include the five piano pieces, opus 23, and the piano suite, opus 25; the serenade for seven instruments (clarinet, bass clarinet, mandolin, guitar, violin, viola and cello, plus a bass voice in one of the movements); the quintet for wind instruments, opus 27; and the third string quartet, opus 29, also *Theme Variations* for orchestra, opus 30, which aroused protest from a New York audience when it was performed under Stokowski.

That the presence of this system need not militate against the sensuous appeal of the music was proved to the present writer by the *Serenade*, opus 24, when it was performed at the International Festival in Venice four years ago. Its bitter-sweet melancholy still shows a relationship to *Pierrot Lunaire*, but in his new classical mood the composer seems to have stripped off the last vestiges of that hyper-emotionalism which savored so definitely of decadence.

#### Not an Iconoclast

If proof were still needed, this last phase of Schönberg's development

proves that he is anything but an iconoclast. Not to tear down but to build up new laws in place of those which have evaporated under his very hands—that is his aim. One of his contemporaries—no need to mention names—has compared his method to the methods of modern surgery. The phrase "professor of modernity" has probably been coined for him. Not radicalism but academicism is the charge levelled at Schönberg by his colleagues today.

How are we to account for it? Analysis, the hall-mark of the self-searching romanticist, is the key to Schönberg's musical identity. Here is the academic by inclination, the scientist of music, at first expressing his natural bent in laboratory experiments in musical media, then turning to the analysis of moods in the manner of the Viennese psycho-analytical school, and finally in the analysis of his own idiom.

As a great analyst, as a great laboratory worker in music, Schönberg must stand. As a composer he has not only added a colossal footnote to the past phase of Romanticism, but has opened up new paths upon which others are already advancing. For them there is no turning back. If Schönberg has done anything he has done this: he has destroyed the mawkish romanticism and the tepid impressionism of the last century with the acid of his intellect. The mediocrities of tomorrow must at least spare us the agonies of yesterday's clichés.

But all this does not dispose of the problem. Schönberg at the age of fifty-four is still the most problematical figure in contemporary music. Revered by his followers as no other living master, adorned with the halo of a musical saint, he is less recognized in a material way—by successful performances—than any other composer of prominence, including some of those who are his disciples. In other words, the principles which he himself has enunciated have been utilized by others with more material success than by himself. Others, less respected, are more applauded. Others, whose artistic creeds are still not definitely formed, have shown a vitality in the use of the new idiom which makes Schönberg appear weak by comparison.

Are we to assume that Schönberg, preoccupied with the blazing of a new trail, has left the cultivation of the wilderness to others? Or are those right who, while respecting his great intellectual powers, deny him the essential quality of genius—the elemental creative force?

That is, and will be, the problem for some time to come. It will be answered by others besides ourselves, and only when it is answered will the "truth about Schönberg" be known.

#### Two New Songs by Jessie Moore Wise

Wm. H. Wise & Co., publishers, of New York City, announce two new songs by Jessie Moore Wise—*Mary's Eyes* and *Memories*. The lyrics for the first named were written by Herbert Kaufman, celebrated columnist, and those of *Memories* are from the pen of Betty Harlen.

Mrs. Wise, one of America's outstanding composers of songs, has the happy faculty of writing music which expresses the very life of words, and her musical settings to Rabindranath Tagore's *The Sleep That Flits on Baby's Eyes*, Edwin Markham's *Bring Me Your Tears*, and John Burrough's *My Own Shall Come to Me*, have been widely acclaimed and are included in the repertoire of most concert and radio singers.

#### New Krenek Opera to Have Berlin Premiere

BERLIN.—The *Life of Orestes*, the latest opera by Ernst Krenek, who is best known in America for his *Jonny Spielt Auf*, has been accepted for performance at the Opera on the Platz der Republik. The premiere is expected to take place at an early date. T.



EMMY DESTINN

This cut, made from an old photograph in the Howard E. Potter collection, shows the famous dramatic soprano, Emmy Destinn in a menagerie at Hamburg. This was probably Hagenbeck's famous *Tiergarten*, though there is nothing on the photograph to prove it except the lion, which looks very quiet indeed, and whose savageness does not appear to interfere with Mme. Destinn's placidity. Considering that this is the lady who created *Salome* in Paris and Berlin, and *Minnie in the Girl of the Golden West*, in New York, her courage is perhaps comprehensible. She has impersonated the wild woman so often that wild animals must seem like kin. Apropos, in this picture one at last meets the true lion of the piano.

### "Rachel Morton's Triumph as Tosca"

When Rachel Morton returned recently from abroad, she left behind her unforgettable memories of her sensational success in appearances with the Covent Garden



RACHEL MORTON  
as Tosca.

Opera Company. One of these was as Tosca, when the press acclaimed her in such headlines as "Brilliant Tosca," "Rachel Morton's

Night at The Prince," and "Rachel Morton's Triumph as Tosca."

The Birmingham (England) Gazette noted that upon her the brunt of the work fell, but that she combined with a magnificent stage presence and entirely adequate expressiveness in gesture a vocal art which was in itself a triumph. Under the sub-head "Memorable Performance," this same paper further stated that the Love and Music air, which has to be sung in a half recumbent position, had a compelling quality of tone, which in spite of the poetic distance that must be put upon the voice to give the right note of supplication, made the performance memorable.

Another sub-head (in the Birmingham Evening Despatch) was entitled "Vocal Brilliance," under which the critic of this paper expressed the opinion that as Tosca, Miss Morton was brilliant, that her performance was so unquestionably fine that she certainly overshadowed the others in the cast. "To a fine stage presence she added an effortless vocal brilliancy, and if concentration was centered on her more than on Scarpia (Percy Heming) or Cavaradossi (Edward Leer), it in no way belittled the performances of these two. Tosca indubitably swept the boards with a performance of great sincerity and merit."

### Ft. Collins "Proud to Claim Georgia Graves"

Georgia Graves, contralto, has had many successful appearances in concert, and as a result has to her credit numerous encomiums from the press. Following a recital in Ft. Collins, Colo., the Express-Courier of that city referred to her as one of Colorado's favorite singers, and the possessor of a contralto voice of exceptional quality. "Ft. Collins," wrote the critic of that paper, "should be proud to claim this talented young musician, whose beautiful voice, musicianship and ambition, have already won for her an enviable place in New York."

Miss Graves fulfilled a return engagement with the Nyack Oratorio Society when she appeared in a performance of Verdi's Requiem. In New York she has appeared in concert in Chickering, Steinway and Guild Halls, and also as soloist at the Hotel McAlpin with the Dramus Guild in a performance of Three Lights. She also has sung with the Brooklyn Choral Society at a concert given at the Grace M. E. Church and at Namm's Auditorium in The Mikado.

Goshen, N. Y., has heard Miss Graves several times, her engagements there having

included appearances at the Twentieth Century Club and an oratorio appearance at the First Presbyterian Church. Among the many other engagements fulfilled by Miss Graves might be mentioned a concert at the Methodist Church, Flushing, N. Y.; an appearance as soloist with the Hazomir Choral Society, Newark, N. J., and an American Legion concert in Slatington, Pa.

### Georgia Stark "Has Double Gift—Voice and Personality"

Georgia Stark recently completed a successful tour as prima donna coloratura soprano with the Philadelphia Grand Opera Company. Wherever the company appeared the critics were enthusiastic in their commendation of this young artist. Following her appearance in Macon, Ga., as Lucia in Lucia di Lammermoor, the critic of the Macon News declared that too much could not be said in praise of Miss Stark's voice and the manner in which she handled her difficult role. According to the Chattanooga News, Miss Stark, in the role of Lucia, gave a performance of unquestioned quality, the subject of much discussion throughout the audience. "Her rendition of the Mad Scene," wrote the critic of that paper, "appeared flawless."

Rigoletto was another opera in which Miss Stark won tributes from the press while on tour. The Macon News was of the opinion that the soprano justified the publicity which had preceded her, for "her voice and stage appearance won for her the greatest ovation that has been accorded an individual artist in the current opera season. Miss Stark's is a silver bell voice, clear and sweet, and with such surprising power that it carried well to all parts of the auditorium even during the difficult, beautiful quartet of the last act." And the Macon Telegraph appraised her singing in Rigoletto as follows: "As Gilda, Miss Stark did splendid work, and revealed a voice of rare beauty. She is a young artist of whom great things may be expected, and with her double gift of beautiful voice and exquisite personality she will certainly go far along the road of operatic fame."

### Kindler's Success in Second London Recital

At his second London recital, Hans Kindler again scored an enormous success. The critic of the Daily Telegraph headlined his review, "Great Cello Playing," and then added, "London will regret that so great an artist will not be heard again for some time to come. The fact is that he ranks with the highest, his work at all times being of the rarest distinction," and the Evening Standard said that he is one of the three or four greatest cellists in the world today.

### Barre Hill in New York Recital

Barre Hill, baritone, will give his New York debut recital in Carnegie Hall on February 16, under the management of Chamberlain Brown. He will include on his program a new song written for him by Hamilton Forrest, whose opera, Camille, was to have been produced this season by the Chicago Civic Opera Company, with Mr. Hill in an important role, but which has been postponed until next season. Barre Hill is under the exclusive management of Jessie B. Hall of Chicago.

### Phyllis Kraeuter Achieves "Notable Success"

"A young American cellist with a commanding talent," was the opinion of the St. Louis Daily Globe-Democrat of Phyllis Kraeuter when she made her debut last



PHYLLIS KRAEUTER

month with the St. Louis Symphony Orchestra. She played the Saint-Saëns concerto in A minor and "achieved a notable success, for she is one who is to be reckoned with among the coming artists of this country." The critic of this paper further stated that Miss Kraeuter's personality, essentially feminine, is ingratiating, that the audience wants to like her, and her artistry gives it reason to do so. "She has at her command a splendid technical equipment," he said. "Her playing is notable for the warmth and beauty of the tone she evokes from her instrument; a tone that is molded and phrased with a fine musicianly instinct, that is never forced, never rough, and yet can be remarkable for its depth and power when occasion demands."

This success followed close upon the cellist's successful appearance, under the auspices of the Schubert Memorial, Inc., as soloist with the New York Philharmonic-Symphony Orchestra early in December. Past and coming concerts include January 8, New York; 17, Hackensack, N. J.; February 14, Baldwin, Kans.; 17, Columbus, Ohio, with the Minneapolis Symphony Orchestra; 20, Zanesville, Ohio; 21, Cincinnati, Ohio; 25, Staunton, Va.; March 6, High Point, N. C.; 7, Rome, Ga.; 10, Durham, N. C.; 14, Hollidaysburg, Pa.; 18, Greenfield, Mass., and, 19, New York.


### George Morgan and Devora Nadworney Active

The increasing demand for George Morgan, baritone, is keeping this artist very busy traveling about the country. His recent appearance in joint recital with Devora Nadworney at The Barbican made such a splendid impression that many inquiries for these two artists in a joint program have reached Harriet Steel Pickernell, who is managing George Morgan, and acting as concert representative for Devora Nadworney by arrangement with the National Broadcasting Company with whom Miss Nadworney is under contract. Her appearance on December 12 at Westminster College, New Wilmington, Pa., was greeted by an enthusiastic audience, her aria, Mon coeur s'ouvre a ta voix, from Samson and Delilah, being particularly well liked. The role of Delilah was one of Miss Nadworney's most brilliant successes during her two seasons' engagement with the Chicago Civic Opera Company.

### Mrs. Keator Presents Christmas Oratorio

An octet of splendid soloists presented Saint-Saëns' Christmas Oratorio, under Mrs. Bruce S. Keator, at St. Andrew's M. E. Church, New York, of which she is musical director and organist, Herbert Staveland Sammond conducting, at a Special Christmas Service, December 29. Harp, violin and piano, played by Marie Miller, Kathryn Platt Gumm and Mrs. Justin Lawrie, were also employed, making a service of wide variety. From beginning to end, the oratorio went splendidly, the various solos, duet, trio, women's quartet being sung with artistic style, Mrs. Keator at the organ, playing with sympathy and support. Those engaged in the singing work were Betty Bailey, Margaret Keller, Grace Divine, Helen Janke, Justin Lawrie, Francis Carpenter, George Reardon, and Frederic Thomas.

The instrumental ensemble played these numbers: Trio, Hymn Nuptiale (Dubois); Allegretto Pastorale (Saint-Saëns), and Ave Maria (Schubert).



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# HALLIE STILES

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Lumiere photo

## IN OPERA:

American Singer's Charm, Grace and Exquisite Voice Win Whole Audience

BY GLENN DILLARD GUNN

Hallie Stiles, American soprano from the Opera Comique, Paris, making her debut with the forces of the Civic Opera last night, brought an element of excitement to the deliberate pages of "Lohengrin" that this most respectable of the Wagner music-dramas rarely develops.

For Miss Stiles has a voice of warm and exquisite texture. She is young and beautiful. She has charm, magnetism, grace, all reinforced by the expert and effortless art of the actress trained in the exacting Gallic school. She sang the role with the fresh, virginal voice of a girl but also with the wisdom and the finesse of the routinized Lieder singer. It was song so expressive, so poised and certain of its effect, so elevated in spirit, so restrained and free from all exaggeration that the public capitulated wholeheartedly and with enthusiasm.

It is a splendid adventure when youth first knocks at the portals of opera, one to quicken the pulses and touch the sympathies of all who comprehend, even in part, the courage and high spirit needed for so great a task. But when youth is confident, sure of its powers, beautiful, gracious and utterly charming, who can begrudge it its triumph? Here is a prima donna with a waistline to match her lovely voice! Now if the management will exploit her in the French repertoire which she must have mastered expertly, to judge by her reported vogue in Paris, Miss Stiles should promptly become a box office asset, another Farrar, perhaps, for Americans to take pride in.

The forces of the Civic Opera gave her the most sympathetic and considerate support, meanwhile presenting "Lohengrin" in gorgeous style. Mr. Pollak, who searched his rich orchestral palette for colors wherewith to adorn its too familiar measures, found, in accompanying Miss Stiles, always that shade and proportion of tone that set forth the intense and vital but never robust texture of her voice. Mme. Olszewska, greatest of all Ortrudes, also modulated the sombre resonance of her glorious contralto to display in effective relief the pure and carrying quality of the soprano to whom she was opposed.

Not often does a young artist receive so much consideration from her colleagues; from which one gathers that Miss Stiles is probably as charming backstage as she undoubtedly is before the footlights.

—Chicago Herald-Examiner, Dec. 20, 1929.

## HALLIE STILES' AMERICAN DEBUT TRIUMPH OF ART

BY HERMAN DEVRIES

If we give headline precedence to Hallie Stiles in today's review of "Lohengrin" at the Civic Opera House last night it is not because she is a gifted American singer, but because she is a talented artist, a lovely, winning personality, a veritable young princess of the lyric stage.

The public told her by means of a very flattering demonstration upon her entrance and at her solo curtain appearance that, as far as Chicago is concerned, her American debut is a triumph of presence and art.

To detail her delineation of the role of Elsa von Brabant is to emphasize, perhaps, incorporation, atmosphere, charm, the realization in physical and interpretative presentation of this appealing stage character.

She was a vision of grace and poetry, one of the most lovable impersonators of the Elsa legend we have ever seen, a bit of medieval lore come to life. The voice, while not especially voluminous, is yet potent in expression, with a pianissimo of great carrying quality and finesse, and all her work is impregnated with rare distinction.

## MORE SUCCESS AWAITS

We are told that she has never before sung in German. We feel sure that her success will be doubly flattering when she sings Marguerite in Faust or Juliette in Romeo, as well as other soprano titles in the French repertoire.

—Chicago American, Dec. 20, 1929.

## HALLIE STILES WINS AS ELSA IN "LOHENGRIN"

Syracuse Girl Makes Her Chicago Debut

BY EDWARD MOORE

"Lohengrin" was a little more interesting than usual last night because the cast contained the name of an American girl, Hallie Stiles, who was making her American debut. What was more, it was the first time that she had sung the rôle of Elsa on any stage. There was more interest yet to discover before the performance had advanced far that she was making good in a quite decisive manner and on both counts.

Miss Stiles, a native of Syracuse, New York, has been for three years a member of the company of the Opéra-Comique, Paris, where they like her greatly. Judging by her debut, it will not be long before Chicago likes her quite as much, and this though her first performance was in a German rôle instead of from the French repertoire with which she is presumably more familiar.

There is no question that she made a success out of her Elsa, and in saying so one is not obliged to make use of the discounting semi-apology of a first performance or facing a new audience. It was good under any consideration.

In the first place she is easy on the eyes, with the sort of good looks that is entirely applicable to Elsa, the gentle, wide-eyed lack of sophistication of which the rôle, dramatically considered, is such a striking example. In the second place she has a voice that matches her looks, a slender, gentle voice which never fails to be entirely accurate or never lacks the right shade of expression, and at all times manages to be charming in quality. In the third, the lack of experience in worldly affairs to which I have just referred applies entirely to Elsa and not to Miss Stiles, for Miss Stiles would seem to know her way around the stage with a good deal of certainty.

So with these qualifications her part of the first act went across with considerable manner, and the second was even better. The flight of time made it impossible to hear the third, and this is said with regret, for the performance was going in good form. There is one good thing about "Lohengrin," however. When Wagner wrote it he was not yet in the state of mind wherein he found it necessary to tell the story of one of its predecessors in lengthy and maddening monologue.

—Chicago Daily Tribune, Dec. 20, 1929.

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## FREDERICK A. STOCK

### In Honor of a Great Musician

The history of America is practically the history of pioneers who wrested from the rich soil of the land its manifold and abundant treasures, thus making inhabitable a new continent that was destined to assume a leading role in the progress of civilization and technical invention. This was accomplished at such a rapid pace that those who were actively involved in this process of transformation had hardly the time nor the mind—even if we pre-suppose the inclination—to parallel their heroic and successful efforts at civilization with a simultaneous cultivation of those esthetic imponderables of which civilization even at its highest point is only the foundation. For culture, after all, is the flower of civilization.

Although an ungrateful posterity, pampered by the many and easily accessible advantages of present-day culture, is ever ready to cast a disdainful glance at those who were mainly engrossed in the laying of this foundation, and to whom they are therefore immeasurably indebted, yet the evolution of culture and with it that of the higher arts, followed the strides of civilization in as logical a sequence as the day follows the night. Not with the same rapidity of tempo, it is true, which the mechanical pioneer set, because the mass in whom cultural craving

is not inherent, has at all times been reluctant in the exercise of faculties that have no immediate and direct bearing upon its physical and material well being. This is particularly true, as the history of all nations shows, during periods of physical or economic struggle, and only when an acceptable standard of material well-being seems ensured may culture and art hope to come into their own.

Here the process is somewhat similar to that of the mechanical evolution of civilization, with the difference, however, that the main effort is principally, if not exclusively centered in the individual. This brought forth another type of American pioneer: the pioneer in music and musical culture.

The history of music in America shows that this country has been singularly fortunate in having, when the tide turned in favor of cultural and musical exploitation, men at its disposal who were gifted by nature and enabled by training to be leaders in the musical life of the nation.

Outstanding among these men, in whom was and is vested the power to influence as well as the responsibility for the cultural welfare of millions of their compatriots is Frederick A. Stock, whose twenty-fifth anniversary as conductor of the Chicago Symphony Orchestra Chicago is celebrating in these days. In order to appreciate fully what this man has done for the development of music and musical culture not only for Chicago but for the Middle West, it would be necessary to relate the history of music of this part of the country before the advent of the present century. This, however, cannot be the object of this brief essay; it will be sufficient to cast a glance at the social and musical conditions of Chicago as they were when thirty-five years ago Stock entered the symphony orchestra as viola player. The orchestra was then headed by the unforgettable Theodore Thomas to whose undaunted perseverance Chicago not only partly owes the existence of its symphony orchestra, but to whose sagacity and farseeing intuition it is also indebted for Frederick Stock.

In those days Chicago was principally peopled by industrial workers, mill-hands and other laborers, a set of hard toilers whose efforts wrested from a barren waste the site for a great metropolis. It was a herculean task to make a populace also engrossed conscious of the relaxing vistas of a symphony program, and that which was accomplished was done by program-cajolerie. Even at the beginning of the present century the symphony programs were eloquent testimonials of compromise between serious educational effort and half-hearted willingness on the part of a mostly scanty audience whose attendance was mainly prompted by the desire to be amusingly entertained. In consequence, the programs consisted principally of works of light and lightest character that were not seldom on a par with so-called "popular" music. It was a daring innovation to introduce into the program one movement from a symphony, or excerpts from other large works, and it was only

made possible if the experiment was followed by a fervid interpretation of a piece like the Rakoczy March in lieu of a "reward."

We may smile at such concessions and in our complacency over present-day conditions wholly forget what a heartbreaking task it was for a conductor to serve out his ideals in small and camouflage doses to make them comprehensible and acceptable to a reluctant audience. Yet this system, trying as it was for the conductor as well as for the orchestra, had to be resorted to and subsequent events proved its correctness.

When Theodore Thomas passed into the great void, his life's work well under way but far from completion, he left a heritage of stunning magnitude to Frederick Stock, his successor. For Thomas was not only idolized, but by the authority of his personality and position enabled to resort on occasion to dictatorial measures. Stock, on the other hand, had just risen from the rank of a viola player to that of assistant conductor and now saw himself confronted with a problem which might have daunted even a man of greater practical experience and equal determination.

But the crisis—for such Thomas' demise meant for Chicago's musical life—found in Stock its selected master. His astonishing musicianship not only secured for him the respect due to authoritative knowledge, the convincing force of his personality, that could exercise authority without harshness, also drew attention and admiration. "As a respecter of spiritual traditions—and only such traditions may claim the right of existence—he carried on the work of his predecessor and imbued it with the enthusiasm and the spark of genius with which nature has so generously endowed him. As a student of the human mind and its frailties he almost imperceptibly consolidated his programs until they had reached a standard of moderate classicism. The sincerity of his purpose combined with the sparkling eloquence of his interpretations become ele-

mental powers in the generative process of making a gradually increasing audience conscious of and receptive to things that lie not on the surface. No laudation can be exaggerated in praise of the man who subjected the flight of his ideals to the exigencies of an indomitable purpose, and whose enthusiasm paved the way for the appreciation not only of the standard symphonic literature but of the intricacies of modern works also. The fact that in the year 1917 Stock was already in a position to offer a work of such enormous spiritual and musical scope as Mahler's gigantic eighth symphony to a comprehensive audience speaks alone volumes for the glorious success of his tremendous and untiring efforts. Indeed, the greatness of the man is tabulated in the program pages of the Chicago Symphony Orchestra during the past twenty-five years, and after perusing them I would say what Hans Von Bulow once said of Liszt: "When you speak of him, do it with your hat in your hand."

The comparison is truly justified, for even as Liszt has ever subjected his own art to the purpose of aiding his contemporaries, so the contemporary composers of our day and all nations have never had a more generous a more kindly disposed promoter than Frederick Stock, who has done more for the exploitation and appreciation of contemporary music than any other modern conductor. Not only by the fact of performing it, but by performing it without exception magnificently with all the enthusiasm and warmth of which his generous nature is capable. Having heard practically all the great orchestras of the world I make bold to say that I consider Stock the greatest interpreter of the works, for instance, of Richard Strauss, Cesar Franck, d'Indy and the Russians. This was only made possible by perfecting his orchestra into a highly sensitive and responsive instrument of execution and purpose. The magnificent bowing-discipline of his

(Continued on page 41)



DR. FREDERICK A. STOCK,  
Conductor of the Chicago Symphony Orchestra.

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JOSEF HOFMANN, *Director*

A series of twenty radio concerts is being given this season by artist-students of The Curtis Institute of Music, ensemble groups, and the Curtis Orchestra, over thirty-one stations of the Columbia Broadcasting System. The concerts are given on Friday evening at 10:30 p.m., Eastern Standard Time. The stations broadcasting these programs are:

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Spokane	KFPY

THE CURTIS INSTITUTE OF MUSIC

Philadelphia

## Unbounded Enthusiasm Greet the Berlin Performance of Schwanda

(Continued from page 6)

seventieth year, shows no trace of senile weakness in this extremely brilliant and clever score. Especially the finale of the tarantella, written with overwhelming virtuosity and performed by Furtwängler with a startling brilliance and vividness, made a real hit. The new symphony deserves to be played by all first-class symphony orchestras.

Maria Ivogun was the soloist of the evening, singing with her peculiar charm and grace a delicious nightingale aria from Rameau's *Hyppolit* and *Aricia*, an aria from Debussy's *L'Enfant Prodigue* and a comparatively unknown, but elegant theme and variations by Saint-Saëns.

### TRIUMPH FOR KARL MUCK

The recent visit of the Hamburg Philharmonic Orchestra, under Karl Muck, was a triumphant success. This organization, which must now be rated among the best of its kind in Germany, played an all-Brahms program containing only familiar works such as the *Haydn Variations*, the violin concerto and the first symphony.

But the performance was in the nature of a revelation and brought out many new points in these well-known pieces. What a marvelous accompaniment they gave to Adolf Busch's masterly violin playing, what glorious clarity of texture and purity of melodic design! The sublime wisdom of old age is combined in Dr. Muck's conducting, with spiritual acumen of the highest degree and with an unexcelled technical refinement.

### ULTRA-MODERNS ONLY

Otto Klemperer's third symphony concert consisted entirely of ultra-modern works. Stravinsky's *Les Noces*, heard here last season, was repeated, but proved, on closer acquaintance, to be much less impressive than before, despite a highly finished performance. Hindemith's cello concerto, an ungrateful and difficult work to perform, was excellently played by Emanuel Feuermann. Hindemith, who at present is far overrated in Germany, keeps repeating his mannerisms in his multifarious works, which are written hastily and without inspiration. What a difference between his splendid promise ten years ago and his "clichés" of today!

The sensation of the program was to have

been the Lindbergh Flight cantata in its new form (as written entirely by Kurt Weill), but it proved to be a rather primitive and unexciting composition. Originally written by Weill and Hindemith together, it was first produced in Baden-Baden last summer. But as Hindemith's contributions failed to arouse much enthusiasm, Weill decided to substitute others of his own, and it was this version that had its premiere under Klemperer. The music is simple and popular, as in the same composer's *Dreigroschen Oper* (The Beggar's Opera), and again contains some vulgar melodies; but it is clever in detail and well constructed.

### NEW SUITE BY KAROL RATHAUS

Modern compositions were also a feature of Michael Taube's chamber orchestra concert. Among them was Karol Rathaus' new suite for violin and small orchestra (Op. 27), which was excellently played by Stefan Frenkel. The artistic product of a creative mind that has something new to say, it is a valuable addition to musical literature of this genre. Ernst Toch's *Bunte Suite* (Op. 48), also heard on this occasion, is written with the virtuosity characteristic of this gifted composer. Toch follows in the footsteps of Stravinsky and Hindemith, but carries the grotesque and parodistic idiom to the extreme. The beautiful, expressive *Adagio* of this work seems oddly out of place in the midst of its noisy neighbors. The program also included a new set of Eichendorff songs by Wilhelm Gross, melodious and mildly modern pieces, which were sung by Rose Fuchs-Fayer of Vienna.

A new version of Pergolesi's beautiful *Stabat Mater*, based on Alfred Einstein's authentic edition of the old masterpiece, was the chef d'oeuvre of another chamber orchestra concert, conducted by Walter Gmeindl. The rest of the program consisted of Beethoven's *Great Fugue*, Op. 133, and Busoni's *Fantasia Contrapuntistica*, both arranged for two pianos. This last version of Busoni's work, besides being most effective, gave the two young pianists, Franz Osborn and Hans Erich Riebensahn, an excellent opportunity for displaying their unusual pianistic prowess; but the same success did not attend the

Beethoven transcription, made by Vladimir Vogl. Conceived as a string quartet, the work is entirely unsuitable for pianos.

### OSKAR FRIED CONDUCTS MAHLER

Another concert worth recording was the performance of Mahler's second symphony, splendidly conducted by Oskar Fried. Fried is imbued with the Mahler tradition, having conducted most of his symphonies in Berlin some years ago under the personal supervision of the composer, who held Fried's talent in high esteem. Mme. Charles Cahier, also an authority on Mahler, and Berta Kaurina sang the soli, while the orchestra of the Berlin Broadcasting Company covered itself with glory.

Tito Schipa has made his Berlin debut and scored a complete triumph. His gramophone records had paved the way, and the Philharmonic was filled with listeners who immediately accorded him a place among the world's elite. But there is no need of dwelling upon the merit of an artist who is so well known and admired all over America. Rather let us return to the extremely welcome visit of Hedwig Francillo-Kaufmann, who has preserved her charm of singing to an uncommon degree. Her recital was a delightful experience, thanks to her masterly art of vocal treatment and the beauty of her clear, ringing voice. Another singer recently heard in Berlin, this time at a reception of the American Women's Club, was Marie von Essen, from the Ravinia Park Opera Company. Her lovely contralto voice and the nobility of her singing were highly appreciated here. The English pianist, Clifford Curzon, was her skillful accompanist.

### PIANISTS OLD AND NEW

Of a dozen or more piano recitals only the most important can be mentioned here. Among them were Rachmaninoff, whose playing, especially of Chopin's B flat minor sonata, produced an overwhelming impression; Walter Gieseking, who played works by Beethoven, Schumann and especially the twelve Debussy preludes, in an enchanting manner; Eduard Erdmann and Lubka Kolesa, who must be satisfied for once with a mere mention; Rudolf Serkin, not yet an international celebrity, but bound to become one, thanks to his extraordinary musicianship and rare pianistic ability; Iso Elinson, a stupendous pianist, whom Glazounoff, his master, hails as the new Russian Liszt, as well as James Simon and Alan Busch, both of them cultivated musicians. The latter, an Englishman, introduced some new compositions by John Ireland. Pablo Casals' art has again made a profound impression, this time with a program of Bach, Beethoven, Valentin and some Spanish composers. Maurice Eisenberg's cello playing, too, is of a high order.

The appearance of only two violinists can be recorded, namely Max Rostal and Marta Linz. Rostal is one of the most eminent of the younger players, a virtuoso who knows no technical difficulties and who possesses the rare faculty of grasping the musical essence of the works he performs. Marta Linz is not only a brilliant violinist but also remarkable as a composer, conductor and pianist.

### BARMAS CELEBRATES THIRTIETH JUBILEE

Issay Barmas, one of the most experienced and successful of the Berlin teachers of violin playing, celebrated the thirtieth anniversary of his first Berlin concert by two recitals. At the first, a number of his present pupils testified to the excellence of his teaching, while at the second several former pupils who have acquired a lesser or greater degree of renown, played in honor of their master.

A number of the leading string quartet organizations have recently been heard here, all of them playing exclusively classical programs. All Beethoven programs were magnificently played by both the Rose and the Budapest Quartets while the Busch Quartet this time presented a program of string quintets by Beethoven, Mozart and Mendelssohn. The Glazounoff Quartet from Leningrad bids fair to become one of the finest organizations of its kind, and the Steiner Quartet from Berlin also had a deserved success.

### MAGNIFICENT CONCERT HALL INAUGURATED

The inauguration of a new private concert hall has been the biggest musico-social event of the season thus far. Siemens Hall, as it is called, has been erected in Lankwitz, near Berlin, by Werner Siemens. He is the son of the head of the Siemens-Halske concern, Germany's great electrical trust, and his family has always been distinguished for its love of music. The new hall, which forms a part of Siemens' new residence, is a magnificent structure, easily the most beautiful of its kind in Berlin, containing a splendid Wurlitzer organ and having a seating capacity of more than six hundred.

It was inaugurated with a concert which included a number of works by Max von Schillings, played by the Berlin State Orchestra, with the composer conducting. Barbara Kemp sang, Ludwig Wüllner recited, Paul Mania showed off the fine qualities of the organ to their best advantage, and the



NELLA MILLER,

pupil of Olga Samaroff, who has been awarded one of the recitals given under the auspices of the Juilliard Foundation. She will be heard at Town Hall, New York, on January 21, her program including three Bach chorales, the *Davidsbündler* of Schumann, and shorter pieces of Brahms, Chopin and Debussy. Miss Miller, who showed pianistic talent at a very early age, is a native of Oklahoma City. She has held a fellowship in Mme. Samaroff's class at the Juilliard Graduate School for three successive seasons. (Photo © Bachrach).

host himself, Werner von Siemens, closed the program, conducting Wagner's *Meistersinger Prelude*. The whole festive gathering was a novel and exceptional experience.

Over five hundred guests were present, the cream of Berlin society, the entire diplomatic corps, and many distinguished foreigners as well as the most prominent artists and scientists. H. L.

### Carl McKinley Joins New England Conservatory Staff

The first appearance of Carl McKinley, American composer, as a member of the faculty of the New England Conservatory of Music, took place December 13 when he conducted his piece, *Masquerade*, at the second of this season's concerts by the Conservatory Orchestra. An audience that filled Jordan Hall greeted this work, which introduced to the local public the successor in the Conservatory's teaching body of Stuart Mason, who passed away on October 25 last.

Mr. McKinley's musical background, like that of his predecessors, has been both broad and intensive. A son of Rev. Charles E. McKinley, now superintendent of the Rhode Island Conference of Congregational Churches, he was born at Yarmouth, Me., in 1895. His boyhood was spent at Rockville, Conn., where he had a musical training from two local teachers. His father having had a call to a church at Galesburg, Ill., Mr. McKinley entered Knox College, majoring in music. After graduation he continued at Harvard, where he was graduated in 1917, having won the Francis Boott prize for a choral piece and the Naumberg travelling fellowship. Because of war conditions he studied with Rubin Goldmark in New York. For five years he was organist and choirmaster of the Old Central Church, Hartford. Mr. McKinley then had four years' experience at the Capitol Theatre, New York City, and in 1927 he won an award for European study from the John Simon Guggenheim Memorial Foundation. At Munich he served as coach without compensation, at the local opera house. Returning to the United States he settled in Providence until his appointment to the position made vacant by Mr. Mason's death brought him to Boston.

### Fratkin's New York Recital January 13

Harry Fratkin, violinist, will give a New York recital at the Engineering Auditorium on Monday evening, January 13, accompanied at the piano by Vera Giles. His program will include numbers by Ernst von Dohnanyi, Carl Goldmark, Boris Levenson, Chopin-Auer, Gustave Saenger, and one of his own compositions, *Tone Poem, L'Ame Perdue*, which is still in manuscript.

Mr. Fratkin was born in Russia of a musical family. His first teachers of the violin were his brothers, and later he studied with W. G. Rutherford, a pupil of Sevcik. After living in Winnipeg, Canada, for eight years, he came to New York in 1920 for two years of study. Following another year spent in Canada, he returned to New York in 1923 to study with Leopold Auer for four seasons. Harmony, counterpoint, orchestration and composition were studied under the guidance of Boris Levenson.

Mr. Fratkin's New York debut recital took place in January, 1929, at Steinway Hall.

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### Cuclin's Violin Concerts Thematic Analysis

[After we had reviewed the violin concerto with orchestra by Dimitri Cuclin several weeks ago, the composer had the courtesy to send us a thematic analysis of the work. It is impossible here to give the themes, but Mr. Cuclin's outline of his work is as follows.—The Editor.]

Exposition. (1) First idea, in the principal key, A minor (large, sad character of power and command).

(2) Transition. First element (an extensive decorative curve, of a gentle character, accompanied by the first idea in the orchestra: here the soloist must be warned that although his part seems to be subordinated to the thematic development confided to the orchestra, he, nevertheless, still must predominate, as the theme has already had its moment of predominance, and now it continues in the background.)

Second element (impulsive, somewhat stubborn, revolt, badinage:)

Third element (sketching a short sentimental expansion), with a rhythmic accompaniment, and followed by a capricious trait.

(3) Second idea, in the major relative of the principal key. First phrase (pastoral meditation); Second phrase, containing, rhythmically, the same character, accompanied with a rhythmic echo of war.

Third phrase, in the tone of the Neapolitan sixth of C (same pastoral character, with more rhythmical affirmation, and penetrated by prolonged flashes of a breeze).

(4) Orchestral Tutti, of a violent character.

II. Development, by the motive a, accompanied by a fervent rhythmic elaboration which will enter the organism of the rest of the work. Then the same motive (a) passes to the orchestra, while the violin solo accompanies it with another rhythmic, but much smoother, character. (Here the same observation as under the motive b, continued by a more incisive expression of the rhythm, followed by a development of the motive c that brings a third idea of a character which is at the same time powerful, proud and tender, in a key, G-flat major, that is as remote as possible from the principal key, A minor, and is not related, except to its harmony, A major, by the element D-flat-C-sharp.

This idea is not original with the author, but was found by him in the mountains of Roumania. After developing itself, by the process of elimination, a short orchestral comment, drawn out of the motives f and fl marks a new course of the general development, abruptly interrupted by the intrusion of the third idea: by the motives f and fl again; then by the motives a (in the violin solo and the bass) i and c.

III. Re-exposition.

(1) First idea (in the bass) with i in the violin solo.

(2) Tutti.

(3) Transition (by c) again accompanied by a, followed by e and d.

(4) Second idea: e, f (accompanied by fl in the orchestra), g in the subdominant key.

(5) Peroration: k, accompanied by a new form of i, which, with the aid of a fragment of a, brings again the element g, but, this time, in the principal key, followed by a and i in a large impression of plagal cadence, ending in a rhythmic deformation of a, alternating with a derivative of f that brings a new element, mixed with a, which ends in a final rhythmic, harmonic and modal deformation of a.

### Hamilton Arranging Tours for Marionette Theater

"Marionettes are like a magic pebble, dropped into the Sea of Make-Believe, whose ever-widening ripples bring joy to the hearts of children and grown-ups all over the country. These little, fascinating figures, dressed in scraps of silk and velvet, bring to life the fairy folk of the Land Where Dreams Come True, and the Never, Never Land of Peter Pan."

Such is the Marionette Theater of Remo Bufano, tours for which are being arranged under the direction of Eleanor E. Hamilton of Philadelphia. Of special attraction is the Miniature Theater, which is especially designed for small auditoriums and drawing rooms, although there are four different productions which may be procured, ranging from the miniature stage to the large, full-sized marionette stage. Programs are made up of short plays, sketches, delightful fairy tales, or even more sophisticated subjects, like Edna St. Vincent Millay's Two Slaterns and a King, and a charming legend from the old Japanese.

### Second Foster Society Concert

Loraine Foster, founder of the Stephen Foster Society, will present some more of the Foster compositions in a recital on January 14. As last time, Miss Foster will appear at the Homemaking Center at the Grand Central Palace under the auspices of the Federated Clubs of New York.

# ILZA NIEMACK



## Violinist

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# NEW YORK CONCERTS

## DECEMBER 31

### Philadelphia Orchestra

The Philadelphia Orchestra, with Ossip Gabrilowitsch replacing the holidaying Leopold Stokowski as leader, gave the last concert of 1929 at Carnegie Hall. By reason of appearances here in recent years as conductor of the New York Symphony, the Philharmonic Symphony, the Philadelphia Symphony, as well as his own Detroit organization, Mr. Gabrilowitsch is known in these parts as an orchestral leader of unflinching musicianship and taste, who can be counted on for a clear exposition of the structural design of whatever composition comes to his stand, and of the emotional import inherent in such music. Thus, the Cesar Franck symphony, notwithstanding some debatable variations in tempi, sounded in stirring fashion, its lyricism, dramatic values and mysticism eloquently revealed.

Paul Dukas' "danced poem," *Le Peri*, followed the intermission. Mr. Gabrilowitsch brought out the gorgeous coloring of Dukas' artfully orchestrated score in telling fashion. A brilliant reading of Liszt's *Les Preludes* brought the concert to an effective close. There were numerous recalls for the conductor.

## JANUARY 2

### Plaza Artistic Mornings

Anna Case was ill, and so charming little Nina Morgana, soprano of the Metropolitan Opera, was called upon at the last moment to appear in her stead. Never has Miss Morgana been heard in better voice than on this occasion. The Bird Song from Paggiacci revealed to particular advantage the flexibility of her voice, as well as its crystalline quality and accuracy in pitch. A group of varied songs and the Bach-Gounod Ave Maria, with Alberto Salvi, harpist, followed. Miss Morgana was warmly applauded.

Mr. Salvi played numbers by Debussy, Saint-Saëns, Zabel and his own Fountain. He shared largely in the favor of the audience. A skilled musician, he is able, with little effort, to do almost unbelievable things on the harp. The audience sat quite enraptured, and at the conclusion of his groups

showed in no uncertain manner the appreciation of his art.

Another artist of high standing was Christopher Hayes, well-known tenor, who sang songs by Gretchaninoff, Lenormand, Oteo, Secchi and Brahms. Mr. Hayes was in admirable form, and revealed beauty of voice and skill in interpretation. He was obliged to respond to demands for encores.

### Philharmonic-Symphony

The Thursday evening program (Carnegie Hall) was introduced by Bach's Suite No. 3, in D. In this grateful work Mr. Mengelberg drew from the orchestra a full and beautiful tone, clear and crisp execution and a reposeful and styleful presentation. Harold Samuel, making his 1930 New York debut, for once did not play Bach, but his pure and authoritative style in classical works was effectively expounded in Mozart's Concerto in A major (K 488). There was absolute ease of delivery, crystalline clearness in the ornate passages and a happy liaison between artist and audience, which brought him a handsome tribute at the completion of his performance.

Six Symphonic Epigrams by the Dutch composer, Willem Pijper, made no impression at all, as the orchestral parts had not arrived in time for the concert. The audience was consoled, however, by excellent performances of Richard Strauss' *Dance of the Seven Veils* (Salome) and the symphonic poem, *Don Juan*.

## JANUARY 3

### Yehudi Menuhin

The return of Yehudi Menuhin to New York's concert stage after several months abroad, where he won the praise and enthusiasm of European audiences, brought crowds to Carnegie Hall. Of course curiosity ran high as to how time was telling on the youthful prodigy of a few months ago. The air was tingling with excitement and when Yehudi stepped out on the stage the massive crowd beheld not the child of middy blouse and socks but a young lad clad in a trim, dark knickerbocker suit which seemed to give him dignity and poise.

The performance of a taxing program

again revealed a talent of phenomenal qualities, one that had lost nothing of its dazzling gifts of tone, interpretation and mechanical mastery and one which has decidedly gained in each of these. In fact throughout Beethoven's sonata in D major, Opus 12, Bach's sonata in C major for violin alone, and Dvorak's concerto in A minor, Yehudi's tone had a deeper fuller ring; it has acquired, at times, a lustre and sensuous flow which his more youthful fingers could not previously draw from the strings. The technic seems to be surer, his performance of phrases, his musical declamation are of the maturer sort, and his musical dignity and insight leave one wondering and amazed.

Master Menuhin touched the heights of musical flight in the Beethoven and Bach works; in the former it was the style of Beethoven which prevailed, in the second it was the scope and breadth of Menuhin's understanding which was astounding. In the second very difficult movement he played with a suave sonority and seemingly endless capacity for greater achievements and an emotion which found larger vent as the work progressed. This was a performance which could only be the outcome of born genius, for no amount of training could give to Yehudi the understanding with which he played a work to which even the tried and true veteran violinist usually gives wide margin.

The Dvorak Concerto was given a brilliant performance by the youthful artist and was materially aided by the excellent accompaniment of Hubert Giesen. The work lost none of its orchestral breadth in the piano form because the pianist has vision and understanding which carry the major qualities of orchestral playing.

In shorter pieces by Reger, Francoeur and Wieniawski Master Yehudi carried on the high standard he had set for himself in the previous compositions, revealing all the time the brilliance of a technic that seems to smile at difficulties.

The audience accorded him an ovation.

## JANUARY 4

### Eleanor Marum

In the evening, at Town Hall, Eleanor Marum, a youthful soprano, gave an inter-

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esting and artistic performance before a good sized audience which included many musicians. Her program was of enough variety to make the test a severe one, and to give any vocalist ample opportunity to display her powers. Miss Marum revealed a light soprano voice which she used with exquisite taste and musicianship; her diction was particularly good, her interpretations artistic and she showed unusual breath control. Miss Marum is the daughter of Ludwig Marum, who was a member of the string quartet of the same name. The young recitalist was heartily applauded by her listeners.

### Conductorless Symphony Orchestra

A review of a concert by the Conductorless Symphony Orchestra can hardly be written without a repetition of statements previously made concerning the amazing skill with which the organization handles a program. The third affair at Carnegie Hall was graced by just that particular virtue, and may it be stated a large audience took full cognizance of the fact.

The Haydn Symphony No. 10 in D major was the first offering. It came forth fresh and spirited in all four movements, and the ensemble left nothing to be desired.

Nanette Guilford, soprano, was heard to excellent advantage in the familiar aria from Mozart's *Il Re Pastore*. She was repeatedly recalled.

No less brilliant was the ovation accorded Lucille Lawrence, harpist, whose interpretation in the symphonic poem, *The Enchanted Isle*, for harp and orchestra, was of the highest caliber. This opus, a modern-styled composition by the modest and scholarly Carlos Salzedo, is as difficult to perform as it is handsomely written. There was long applause at its finish for the composer who was present to acknowledge the compliment

# WILLIAM BUSCH

Pianist

in Berlin Recital, October 2nd, 1929

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### Tempo

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### Vossische Zeitung

"Since last year William Busch's playing has developed advantageously. It has gained in freedom, strength and impulse."

### Der Tag

"His musicianly interpretation of the Brahms D minor Variations, expressing warm feeling throughout, was extremely pleasing."

(Max Donisch)

### B. Z. am Mittag

"William Busch played works of John Ireland with extremely fine feeling."

(H. Stückenschmidt)

### Börsen Zeitung

"Thanks are due to the pianist for playing the rarely-heard D major Variations of Brahms, a deep sympathy for which was expressed in his interpretation."

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with bows, and for the artist who responded with a short encore.

Glazounoff's Stenka Razin, a well orchestrated bit of composite Russian folk music, completed a delightful program. Again the composer was at hand to receive the generous approval of both the audience and orchestra.

#### JANUARY 5

##### Friends of Music

With a host of soloists, nine in fact, Artur Bodanzky, the orchestra from the Metropolitan Opera House and the chorus of the Society of the Friends of Music contrived a very upright and enjoyable performance of Mendelssohn's Elijah, sung in German.

Friedrich Schorr, but lately arrived for his season here, assumed the title part with telling effect. The baritone was not only in especially fine voice but he donated a most artistic interpretation to the measures allotted him. The richness, the smoothness and the fulsomeness of his work are points not soon to be forgotten.

Paul Althouse, another fine artist in a multiple sense, sang the tenor roles of Obadiah and Ahab in classic style, with much beauty of voice and clarity of diction.

Elisabeth Rethberg, as the Widow, excelled in all her efforts. Her air in the second half of the oratorio was notable for sheer beauty of vocal expression. Marion Telva, in the role of the Queen was in splendid voice and sang up to her high artistic standard.

Louise Lerch's small but effective part as the Youth was quite in keeping with the work of the other artists. Dudley Marwick, Dorothea Flexer and Max Bloch completed the grouping for the double quartet. Paul Eisler, assistant conductor of the society, officiated at the organ. Chorus and orchestra, under Mr. Bodanzky's efficient leadership did exemplary work.

##### Manhattan Symphony Orchestra:

###### Rudolph Ganz, Soloist

Henry Hadley, America's eminent composer-conductor, with his new Manhattan Symphony Orchestra, and Rudolph Ganz, master-pianist, were a combination that attracted a large audience to Mecca Temple auditorium on Sunday evening. Dr. Hadley and his ever improving band of players gave Beethoven's Egmont overture in classic style. The Death of Tintagiles, by Loeffler, with the wealth of tone color demanded by the fantastic score, and Svendsen's Carnival in Paris. As in all that Hadley does, one had but to sit and enjoy—the critical faculty of the listener was not called into play.

Mr. Ganz's Tchaikowsky Concerto (B flat minor) is an achievement which has long stood as an exemplary one among pianists. The commanding technique, confident musicianship and wealth of tonal nuance were all in evidence, winning for the artist a storm of applause and numerous recalls.

In the Loeffler piece the viola d'amore obligato was beautifully played by Alix Young Maruchess, whose recitals on this antique instrument have won her much renown.

##### Katherine Bacon

Appearing in recital the second time this season, at Town Hall in the evening, Katherine Bacon amply sustained her reputation for musicianship and technical skill. The pianist's opening number, Brahms' F minor sonata, op. 5, an interesting and taxing work, received an interpretation that was in every way worthy. Miss Bacon is one of the very limited number of women who can successfully cope with a composition of such virile qualities. Five short pieces by Couperin were charmingly delivered, all the grace and delicacy of the old French school being in grateful evidence. There followed pieces by Debussy and Chopin, in all of which the pianist gave unmixed pleasure. Miss Bacon is a pianist who knows how to make a piano recital a real entertainment. Her fancy and infallible taste are ever arresting.

##### Austin Conradi

Austin Conradi was heard in a piano recital at the Guild Theater, in a program which placed him as a serious musician and an intelligent, sensitive interpreter. A well-controlled technique permitted the pianist to give his attention to revealing the ideas and feelings of the composers, and this he accomplished with true musical insight and taste. His program consisted of two chorale-preludes by Bach-Busoni, Brahms' E flat minor intermezzo, Beethoven's sonata in F minor, the Prelude, Aria and Finale by Franck, and shorter numbers by George F. Boyle, Henri Oswald and Debussy.

##### The Barbizon

The second half of this season's New American Artists Concert series at The Barbizon opened with an interesting and enjoyable recital by Brownie Peebles, mezzo soprano. A former member of the American Opera Company, Miss Peebles now devotes herself exclusively to concert work. She is possessed of a real mezzo voice, of distinct charm, clarity and power. In her aria, Ah, mon fils, from Le Prophete, she

(Continued on page 34)

# KEDROFF QUARTET



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—*The Citizen*, Ottawa, Ont., Dec. 21, 1929.

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—*Florence Fitzgerald*, in *Saint Paul News*, Nov. 20, 1929.

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—*Duluth News-Tribune*, Nov. 18, 1929.

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—*Chicago Tribune*, Edward Moore, Oct. 30, 1928.

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—*D. M. Swarthout*, Dean, University of Kansas.

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## Music Notes from Coast to Coast

**Alliance, Ohio.** The first concert of this season by the Alliance Symphony Orchestra, with Richard Oppenheim director, was given in the High School auditorium. The concert, which was under the auspices of the Woman's Club, also presented Charles K. Findlay, cellist, and a chorus of grade school children as assistants. The chorus was under the direction of Grace Shaffer. Christmas carols, Luigini's Ballet Egyptian, some country dance tunes arranged by Berliner, the Coronation March from The Prophet, formed the major portion of the program. N.

**Altoona, Pa.** The Russian Symphonic Choir gave a concert here on October 31. January 21, Sylvia Lent, violinist, and Dr. Sigmund Spaeth will present a program, and on April 8, Giovanni Martinelli, tenor of the Metropolitan Opera Company, will appear in recital. G.

**Billings, Mont.** Jessica Danson, prominent vocalist and teacher, presented a group of her talented students in a delightful Sunday afternoon musical at her studio. Those appearing were Mrs. Laudy, contralto, Merrill Evenson, baritone, Esther Rhodes, Jean Huntington, Gladys Wagner, and Nancy Smith, sopranos. Each young singer won the approval of the large audience and received much applause. An interesting feature was the singing by Jean Huntington of her own compositions, Moods and The Wind, which won favor. Assisting on the program were Jean Huntington, pianist, and Arvilla Hook, harpist, both students of Martha Buchanan, well known teacher of harp and piano. Each added much to the artistic program with piano and harp solos. The able accompanists were Martha Buchanan, Mrs. Harris Smith and Jean Huntington. At the conclusion of her student's program, Mrs. Danson, at the urgent request of all those present, graciously sang a group of songs. She is an exponent of the Proschowski school of singing, and draws a large clientele from over the state. She is planning a concert tour of the middle west after the New Year.

A chorus of one hundred voices, representing eight Billings churches, united in rehearsal at the First Baptist Church, in

preparation of the Yuletide program presented at the Babcock Theatre the Sunday afternoon preceding Christmas Day. The chorus sang selections from the Messiah. Mrs. H. R. Best, choir director of the Baptist Church, directs the chorus.

The Billings Polytechnic Conservatory of Music presented Bertha Croes, pianist, in its second faculty recital at the Loeckamp Memorial Building. The program included works of Bach, Chopin, Glinka-Balakirew, Rachmaninoff, Mendelssohn, Schulz-Evler, and Tchaikowsky. Her playing was marked by brilliancy of technic, style and grace. She was warmly applauded. The first faculty recital of the Polytechnic was given by Loftus Ward, dean of the Conservatory. Grace Garrett, teacher of piano, was the able accompanist.

The last meeting before the holidays of the Billings Music Teachers' Association was held at the public library. After the nomination of officers for the new year the subject of study—The relation of psychology to music—was discussed. Mrs. Worth Orvis was the leader of the discussion. It was decided to have a musical party at the studio of Helen Fletcher early in the New Year. E. F.

**Buena Vista, Va.** The Music Department of Southern Seminary, under the direction of Badrig Vartan Guevchenian, began its series of recitals with an organ recital by Edna Downing Guevchenian at St. John's Methodist Episcopal Church. Mrs. Guevchenian played compositions of Guil-mant, Franck, Rheinberger, Bizet, Wagner and Bach. She was assisted by Margaret Durham Robey, soprano, pupil of Mr. Guevchenian, in songs of Caldara, Hahn, and Reichardt.

This fall Professor Guevchenian gave a recital in the Seminary Auditorium, rendering songs of Schubert, Bach, Bizet, Bridge, Hageman, Alvarez, and an Armenian Prisoner's Song, Ov Dsidnag.

Pupils of Mr. and Mrs. Guevchenian gave a Vesper Recital, assisted by the Glee Club of thirty members singing Praetorius' Low How a Rose E'er Blooming, a capella. Other numbers on the program included songs of Haydn, Franz, Mozart, and Mendelssohn; also piano compositions of Beethoven, Chopin, MacDowell and Palmgren.

A trip was made to Roanoke recently, to hear the Boston Women's Symphony Orchestra under Ethel Leginska, and thirteen members of the class have subscribed to the series of concerts sponsored by the National Music League, given in Lexington during the winter. J.

**Butte, Mont.** One of the outstanding musical events of the winter season in Butte was the Sonata Audition at the studio of Frank Destabelle, when fourteen artist-students of Elsa MacPherson and Frank Destabelle appeared in a splendid ensemble recital. As a special feature of the program, Katherine MacPherson, mezzo soprano and pupil of Phyllis Wolfe, sang delightfully a group of songs. Sonatas for piano and violin from Haydn, Corelli, Mozart, Handel, and

Beethoven were played by Matt Klebba, Eleanor McTucker, Gilbert Lahtinen, Egbert Fischer, Elizabeth O'Donnell, Lois Huggins, Albert Kreitinger, Dorothy Talbot, Roland Staebler, and Helen LaVelle. A sonata for piano and flute was played by Kent Loughran and Egbert Fischer. Two compositions for piano by Debussy and Levitzki were played by Dorothy Talbot. This program was greatly enjoyed by an appreciative audience.

On December 6 Mme. MacPherson, pianist, and Mr. Destabelle, violinist, assisted by Phyllis Wolfe, soprano, gave a delightful benefit musicale at the home of Mrs. L. P. Saubers, for the Girl Scouts of Butte. This event, which was of great interest to the community, attracted a large audience of Butte's prominent people and was a great success socially, musically and financially.

F. E. Wach's pupils were heard in recital in his studio in an excellent program.

An interesting concert was given recently by the Baptist Church Choir, under the direction of E. C. Hall, choirmaster and organist.

Florence Merzlak, pianist and pupil of Mme. MacPherson, left Butte for Europe where she will continue her music study. Miss Merzlak has been one of Mme. MacPherson's pupils for several years.

Mme. Titus Kurtechanov, soprano, is visiting in Butte and coaching under Mme. Marie Leipheimer, who will soon sponsor her in recital. Mme. Leipheimer attracts to Butte singers who seek her instruction, which is based on a wide experience and a preparation with eminent teachers of the old world. A number of Mme. Leipheimer's pupils are filling professional positions and singing in concert and opera. Her schedule for the season is well filled. E. F.

**College Point, L. I.** George J. Wetzel conducted the Community Symphonic Orchestra of Long Island at a concert recently which was an artistic and financial success, a varied and interesting program being performed. This orchestra will give its own concert on January 29 at Flushing High School Auditorium, the program containing symphonic music, overtures, etc., by Beethoven, Tchaikowsky, Scharwenka, Nevin, Friml and Leoncavallo. Four lady members of the orchestra will be featured: Helen Kerr Ward, cellist; Mrs. V. T. Miners, bass trombone; May Thompson, harpist, and Marguerite Biehler, pianist. Florence Wilkins, organist, will also appear. The orchestra contains fifty players, and a new march, composed for and dedicated to the orchestra by Conductor Wetzel, will be performed. R.

**Denver, Col.** The second pair of concerts by the Civic Symphony Orchestra, under the leadership of Horace E. Tureman, were given December 6 and 8. Henry Ginsberg, violinist, was the soloist. The program included works by Alfvén, Saint-Saëns, and Tchaikowsky. F.

**Elizabeth, N. J.** An excellent course of concerts has been arranged for Elizabeth this season. The English Singers appeared here on October 28, and, on November 26, Harold Bauer, pianist, gave a recital. Albert Spalding, Grace Leslie and John Charles Thomas are among the other artists scheduled for appearance in the near future. E. G.

**El Paso, Tex.** The MacDowell Club of El Paso presented Avery Oliver Shiffler, violinist, in recital. It was a varied program, but one of intense interest and high standard. Mrs. Shiffler, who makes her home in El Paso and is a pupil of Samatini, is a serious artist and one of the busiest of violin teachers. Claude Herndon did excellent work as accompanist.

One of the most exquisite concerts ever given here, was that of Luisa Espinel, in her recital of Song Pictures of Spain, presented under the management of Mrs. Hallett Johnson. The concert was sponsored by the Pan-

Maestro ARTURO

# VITA

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American Round Table of El Paso and the Rotary Club of Juarez, Mexico. After the concert Mr. and Mrs. Gustave Serrano, entertained with a large supper party for Miss Espinel. Mr. Serrano is the head of the International Boundary Commission, and many of the diplomats of the Mexican Government attended both the concert and the supper, among them Consul General and Mrs. Enrique Lickens.

On December 16 the El Paso Symphony Orchestra gave the first concert of the season before a large and enthusiastic audience, presenting Margaret Hamilton as guest soloist. The orchestra is without a permanent director at present, but the baton of Henri Fleck, concertmaster of last season, brought out fine work from the forty-five players, both men and women, who for the most part are business people who play for the love of good music. The program opened with Hunyada Laszlo, and Hungarian Overture by Franz Efkell, followed by Weber's Concertstück for piano and orchestra, with Margaret Hamilton at the piano. Here the orchestra did good work in its first attempt to accompany a piano concerto. This was followed by Schubert's Unfinished Symphony, in which the orchestra did the best work of the evening. We will expect much of them at the future concerts, after such ability as they have shown in this work. Margaret Hamilton created nothing short of a furor in all her work of the evening. From her first resounding chord of the Weber Concerto, to the end of her group of piano solos, she had the audience electrified. The program closed with a Strauss waltz, Tales from the Vienna Woods. El Paso predicts and expects much of her orchestra, and if hard work and cooperation will accomplish what she expects, she will not be disappointed.

The Scottish Rite entertainment committee presented Mrs. Herman Rosch and Frances Casselberry in an organ and piano recital. Mrs. Rosch at the organ and Miss Casselberry at the piano, played groups of interesting duos. The program was varied by vocal numbers sung by Miss Casselberry, who has a lovely lyric soprano voice. Mrs. Rosch accompanied her on the organ. These two young artists are very popular. This was the first of the series presented by this committee to the public, without charge. There will be one each month during the concert season.

The week of November 18 could justly be called "Colored Folks Week" in El Paso. Under the auspices of the Douglas School (colored), the third annual Negro Folk Song Festival Concert was held. This society consists of 150 negro singers, under the directorship of Ola Lee McCall. The program consisted of folk songs, plantation songs, jubilee songs and spirituals. This is one of the most entertaining programs of the year. It is the negro music in its natural state.

The Rosamond Johnson Hallelujah Quartet gave one of the best programs of the season thus far. The ensemble work of these four singers is very remarkable. Not only do their voices blend well, but the ensemble work seems their greatest aim, and not the display of any individual voice. They left their audience begging for more of their fascinating melodies. H. J.

**Gibbsland, La.** It was eminently fitting that Fritz Kreisler should have been the artist chosen for the dedicatory concert which

(Continued on page 35)

## J. BEEK

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## National Civic Music Conference in Chicago

One of the most important factors in the growth of musical appreciation in this country as well as a help in cultural development of the smaller cities has been the formation of a movement known as the National Civic Music Associations of America, which is now in operation in more than one hundred and fifty-seven cities in the United States.

It was formulated by Dema E. Harshbarger, now president of this organization to ameliorate the evil conditions existing in the concert field at that time. Managers in small cities trying to bring expensive artists to their public faced ruin and bankruptcy many times when the financial returns were not enough to pay expenses. Under this plan there is no deficit, but rather the requisite amount needed for the artists, and a capacity audience as well. The Civic Music Associations have made it possible for towns to hear artists that could not be presented otherwise, and the fact that the number of cities where this plan is in operation is constantly increasing, bears eloquent testimony as to its efficacy.

Each year delegates from these towns are invited to a conference in Chicago, where, for three days they discuss the various artists, their talents, personality, and the success or failure of those who have been presented. The invitations are extended by Dema E. Harshbarger, and this year the eighth annual conference is to be held at the Palmer House, Chicago, July 9, 10 and 11. During the day discussions are in order.

Friday night brought the annual gala performance at the Chicago Civic Opera, when the boxes and most of the seats on the main floor were occupied by the visitors as guests of the Chicago Civic Concert Service, of which Miss Harshbarger is also president.

Saturday brings the honor luncheon, Dema



DEMA E. HARSHBARGER,  
President of the Civic Concert Service.

E. Harshbarger presiding and Samuel Insull as principal speaker. Guests of honor will include all of the Civic Opera stars now in the city; Jose Mojica who has scored another success in pictures; Charles Naegele, pianist; George Engles, vice-president of the National Broadcasting Company; George Palmer, of the University of Tuscaloosa, Ala.; Dr. H. C. Horton of Raleigh, N. C.; Dr. Charles Mayo and Dr. Philip Sheridan of Rochester, Minn.

### Sibley Library of Rochester Adds New and Valuable Collections

In the catalogue of the Werner Wolffheim musical library, which was dispersed by auction sale in Berlin last June, was a Manuscript Codex, of the 11th Century. At the sale, the library of Berlin itself, other libraries of Europe and America, and private collectors, made the bidding lively and the competitive bids large in amount. But the prize is now safely housed in the Sibley Musical Library in Rochester. Barbara Duncan, librarian of the Sibley Library, of the University of Rochester, went from Rochester to Berlin determined to get it, and succeeded.

A codex is a collection, and this volume, on vellum, is a collection of treatises on the arts, music, glass art work and other phases of the arts of that century. Dean Charles Hoeing, of the Graduate School of the University of Rochester, has examined it and promised to have a part in the translation and discovery of its contents. So interesting a rarity is this volume that Miss Duncan has requests for photostat copies from a number of librarians including the librarian of the Berlin National Library. The Berlin library had particular cause for disappointment, for Werner Wolffheim is one of Germany's most widely known musicologists and collectors. Before the war he was a man of wealth, and his collection was supposedly destined eventually to become a part of the Berlin Library, but war losses brought about its dispersal. From that collection Miss Duncan secured other material of value and interest, largely standard works too numerous to be listed here.

It is from a special fund of \$50,000 for new acquisitions, donated by Hiram W. Sibley, founder of the library, that the money came with which the Berlin treasure was secured. Nor did Miss Duncan's purchases stop with those she made at the Werner Wolffheim sale.

At this sale she met a Paris collector and dealer, and from him she bought the original manuscript of Debussy's *La Mar*. It is interesting to note that this acquisition of a Debussy score brings to America three of Debussy's most important works in score, the Library of Congress at Washington, having the score of his *Nocturne* and the New England Conservatory in Boston his *Pelleas and Melisande*.

From dealers in Berlin Miss Duncan secured a number of very interesting items. One of these is the work of the celebrated Italian printer, Petrucci, of the 16th century; *Josquin de Pres'* Part Songs, which were issued separately. From the dealer she secured two of the four parts, and later an agent in Berlin found the two other parts, so that the Sibley Library has the set. From Berlin also came a catalogue of Beethoven's library in which are listed not only its contents but the price estimates set by his executors on the various items in it; manuscripts and books that would now bring high prices are listed at a few pennies. A manuscript of Don Giovanni is valued at two marks. From a Swiss dealer whom she met in Berlin, Miss Duncan bought the autographed manuscript of Henry Purcell's first

published composition, twelve sonatas in three parts, issued in 1684.

While abroad, Miss Duncan included among the cities visited Paris, where on Palm Sunday she heard the notable service in Notre Dame; Florence, where she heard a service in the cathedral conducted by Perosi, and where by good fortune she found an ancient missal, such as she had seen in the hands of members of the cathedral choir, and which she immediately bought for the library; Rome and the American Academy and a recital by Alfred Casella and Hans Kindler; a tour by way of the Italian lakes through Switzerland, and then Berlin, where the Berlin Music Festival was in progress. In London she heard the premiere of Eugene Goossens' opera, *Judith*. Mr. Goossens has since presented to the Sibley Library the original score from which he conducted.

Miss Duncan joined a group of Librarians primarily interested in visiting prominent libraries. She speaks with particular commendation of the libraries seen in Manchester, England, where Dr. Guppy is librarian; of several in Scotland, Edinburgh in particular; Brussels, where the collection of manuscripts was the finest she saw, and Berlin, the most comprehensive of all. She found that libraries in France have much valuable material but in arrangement for convenience of examination they are not progressive. She also says that in administrative detail, in provision for general use of material, American libraries are far in advance of those of Europe. Two important conclaves were attended by Miss Duncan, the first International Congress of Librarians and Bibliographers, in Rome, and the first International Adult Educational Conference, at Cambridge, England.

The Sibley Musical Library of the University of Rochester is constantly increasing its collections. Miss Duncan's trip, and the fortunate gathering of material resulting from it, make the library one to attract visitors from afar as well as from its home city.

### Dambmann Social Musicale

Emma A. Dambmann, vocal teacher, gave a brilliant social musicale, combined with a bridge party, early in the month; hand-carved ash trays were the prizes.

Mrs. H. Telfeyan, social leader of Mt. Vernon, disclosed a lovely soprano voice, and sang *When Love is Kind*, and Christmas carols. Hedwig Schreiber, who recently gave a successful program of songs for the Washington Women's Club, sang with much pathos, *God Sent You to Me*. Sarah Knight, violinist and pianist, delighted the assemblage by playing pieces by Brahms and Engberg. Veva Deal Phelps, one of Mme. Dambmann's professional artist-students, sang four songs by American composers, Spross, Failey and Gilberté, and was much admired and complimented. Augusta Zaun played several piano selections by Ludwig and Gottschalk. Others who participated in the program were Eleanore Basse, Mabel Baker, Gatto sisters (duets), Elenne Moore, Marian Boyce, Jennette Miller; Annetta Simpson and Mae Lang were the accompanists. Prominent among the guests were Lillian Collette, Miss Boykins, Louise Coffee, Mrs. John Telfeyan, Mrs. Walter Dietz, Mary Vail,

Mrs. Arthur Friedmann, Mrs. M. L. Meyer, Mrs. M. Arndt, Claire Spencer, Inez Wolff, Mrs. Walter Greene, H. G. Friedmann, Mrs. Jean V. Skoglund, Mrs. Wm. Ortmann, Helen Kassai, Beatrice McCue, Harriet B. Riesberg, Lillian Ritzak, Rae Jansen, Edna Musa, pianist, Leona Moore and many others. An elaborate collation was served.

### Helen Chase Studio Notes

Helen Chase is generally recording interesting debuts made by the younger artists in her studio. Recently that of Margaret Speaks is noteworthy.

Miss Speaks has had splendid success in churches and on commercial radio hours but not until this past month has she ventured into the grand opera field. Micaela, in *Carmen*, was her first role with The Eagle Grand Opera Company. Although the role of Micaela is generally considered to be an ungrateful one, Miss Speaks was very well received and there was spontaneous and genuine applause after her delightful rendition of the aria. Miss Speaks made a charming picture, as her real beauty is a decided asset to her delightful singing and charming stage presence.

Another successful artist is Ernest Charles, tenor, who has been studying voice with Miss Chase. Mr. Charles is continuing with his usual success in his role in the *George White Scandals* and is appearing nightly after these performances at The Silver Slipper. Mr. Charles is also an excellent composer and pianist.

Melvina Passmore, well known coloratura, was reengaged by the grand opera company with which she appeared last season, booked

out from Chicago. Miss Passmore has received many an ovation since singing the prima donna roles with this company. She has had the assistance of Miss Chase for some time in perfecting fine vocal points and keeping the voice in good trim for such a heavy schedule.

Miss Chase is continuing her repertory and sight-reading classes after a suspension of two weeks.

### Several Appearances for Frank Sheridan

Frank Sheridan, recently back from Europe with a record of splendid successes to his credit, will give his first New York recital of the season in Carnegie Hall on January 13. Four concerts with the Stradivarius String Quartet, to be given at the Harvard Club during January and February, as well as one at the David Mannes School, are listed on his calendar. Columbia University has engaged him for a recital on its Arts Series, and he will later be heard at Smith College.

Both the Dresden Philharmonic and the Vienna Symphony have re-engaged Mr. Sheridan for next season and he will also appear with the Lamoureux Orchestra in Paris.

### Averino's Second Recital

Olga Averino, new Russian soprano who was so favorably received at her debut New York recital at the Town Hall on October 30 last, will return to the same hall on Wednesday evening, January 22, for a second appearance.

## JUNE WELLS and GIZI SZANTO

### A Paramount Pair of Pianists

#### NOTABLE TRIUMPH

with

#### DETROIT SYMPHONY ORCHESTRA

December 22, 1929



"The two-powered magnet of Gizi Szanto and June Wells drew a far larger than ordinary audience to Orchestra Hall Sunday afternoon for the regular pop concert. The reward of this audience was a fine exhibition of four-handed piano playing by these two Detroit artists. They chose for their vehicle the Liszt E minor concerto, and they flung it off with appropriate brilliance. Their balance of volume and their regard for tempo trick the ear into imagining but a single solo instrument."

—Detroit Evening Times

"A large, enthusiastic audience responded warmly; it was so demonstrative that the artists were obliged to play two encores. The clear, fine-cut artistry of the soloists made it at once apparent that they have before them a long period of admirable concert and orchestral appearances."

—Detroit Free Press

"Together they attack a single musical idea with complete unity; there is no cleavage perceptible between them. They have worked out a joint artistic personality in which they are equal participants . . . Hub-bub ensued, and so the ladies came out twice more to play Beethoven's Turkish March and Chopin's so-called 'Minute' waltz; for the latter they changed pianos to prove, I suppose, that there was no trick about it. They were, as usual, equally charming to the eye and ear."

—Detroit News

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N.Y.

Berlin, Germany  
"Her profound and individual musicianship made the evening one of the **MOST INSPIRING EVENTS OF THE SEASON.**" (*Berliner Deutsche Allgemeine Zeitung*)

Munich, Germany  
"Ethel Leginska created a **JUSTIFIED SENSATION.**" (*Augsburger Neueste Nachrichten*)

Paris, France  
"She conducted with authority a **REMARKABLE PERFORMANCE** of Beethoven's *Seventh Symphony.*" (*Les Debats*)

New York City, N. Y.  
"She was greeted after the Beethoven Symphony with a **STORM OF APPLAUSE AND BRAVOS** such as Carnegie Hall's inhibited purlious seldom hear." (*New York World*)

Chicago, Ill.  
"Leginska is a great personality, a remarkable conductor, **A FEMININE GENIUS.**" (*Evening American, Herman Devries*)

Boston, Mass.  
"... an orchestra conductor of rare ability ... Yesterday she demonstrated to the world what one **WOMAN OF GENIUS** can accomplish." (*The Boston Herald*)

Los Angeles, Cal.  
"The **TRIUMPH OF TRIUMPHS** in the Hollywood Bowl belongs to Ethel Leginska." (*Daily Times*)

Milwaukee, Wis.  
"As a conductor, she is one of the most dynamic in the world ... she evidenced **NOTHING LESS THAN GENIUS.**" (*Milwaukee Sentinel*)

Indianapolis, Ind.  
"She is emotional with the **INTENSITY OF A BARRYMORE**; all the feeling of the music is in the swaying of her body, as if she were living the conception of the composer." (*Indianapolis Star*)

Binghamton, N. Y.  
"**THE GENIUS OF LEGINSKA** and the power of her art held her audience. A small figure but a mighty personality, she proved **HER GREATNESS AS A CONDUCTOR.** She carries her orchestra to heights of beauty." (*Binghamton Sun*)

Urbana, Ill.  
"**A MASTER ORCHESTRA AND A MASTER CONDUCTOR.**" (*Daily Illini*)

Youngstown, Ohio  
"... **WORTHY OF COMPARISON WITH ANY SYMPHONY IN THE COUNTRY** ... the gigantic force within the small body of this great artist is remarkable." (*Telegram*)

# LEGINSKA

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 (Atlanta Constitution)

Richmond, Va.  
 "It was one of the **MOST EXCITING PERFORMANCES I EVER HEARD**. The program ended with 'Les Preludes' by Liszt, which was so extraordinary that I cannot talk about it at all. All I know is that the tears ran down my face."  
 (Richmond Times-Dispatch, George Harris)

Washington, D. C.  
 "Leginska handles her baton with all the **SURENESS OF A MASTER** ... 'Old King Cole' was **EVIDENCE OF HER GENIUS** as a composer."  
 (Washington Post)

Memphis, Tenn.  
 "... **A MARVELOUS RENDITION** of Beethoven's Fifth Symphony. The audience seemed spellbound by it, though at its conclusion, it gave vent to its enthusiasm in a most forceful manner."  
 (Memphis Evening Appeal)

Niagara Falls, N. Y.  
 "Color and fire were the outstanding characteristics of the performance of Leginska's Woman's Symphony Orchestra which last night carried a large audience to a **HEIGHT OF ENTHUSIASM** finding expression in thunderous applause."  
 (Niagara Falls Gazette)

Little Rock, Ark.  
 "It required only the first strains of Wagner's Meistersinger to convince us that here was **A MUSICAL GENIUS**."  
 (Arkansas Gazette)

Jamestown, N. Y.  
 "Leginska is rated as **ONE OF THE FIVE OUTSTANDING ORCHESTRAL CONDUCTORS IN THE WORLD** and her work reflected her marvelous musicianship."  
 (Jamestown Post)

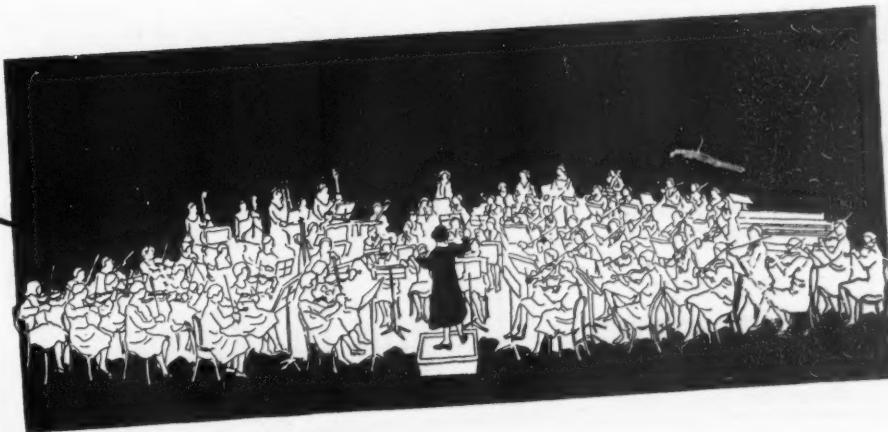
Champaign, Ill.  
 "A small figure, with **A MIGHTY PERSONALITY** ... she is likewise a master of the piano."  
 (Champaign News Gazette)

Nashville, Tenn.  
 "Leginska is **A MUSICAL GENIUS**, both as a pianist and as an orchestral conductor."  
 (Tennessean)

Elgin, Ill.  
 "... having witnessed the young conductor wielding her baton with almost uncanny skill, one can readily understand why Ethel Leginska has met with such sensational success in almost every corner of the globe ... **A GENIUS THAT IS POSITIVELY BREATH-TAKING**."  
 (Elgin Courier-News)

Pittsburgh, Pa.  
 "**SHE IS MARVELOUS IN RHYTHM**, she knows accent and what to do with it, as take the fly-blown, road-worn Liszt 'Les Preludes'. We heard this a fortnight back and Leginska played it better."  
 (Post Gazette, Harvey Gaul)

During February and March Leginska is engaged to conduct several Grand Opera performances and Symphony Concerts in Germany, Austria and England.



## Ricci, Youthful Violin Virtuoso, Astounds and Delights Chicagoans

Tansman Soloist With Chicago Symphony, Playing Own Works—  
Barre Hill and Eva Horadesky in Joint Program—Ruth Page  
and Frank Parker Enjoy Usual Success—Other News.

CHICAGO—Orchestra Hall, full of musicians and music-lovers, was hushed into awed silence by a child of nine when Ruggiero Ricci stepped upon the stage on December 29 to astonish them with his prodigious violin gifts. The little virtuoso accomplished such unbelievable feats as to keep his listeners breathless and in a state of frenzy throughout the afternoon. He not only amazed the layman but overwhelmed the musician with his uncanny technic, marvelous musicianship, perfect poise, exquisite tone, stupendous phrasing and poetic insight. And what he played was no mere child-play—the Vieuxtemps Fantasia Appassionata, the Mozart A major concerto, the Paganini concerto, Desplan's Intrada, Monasterio's Sierra Morena and Sarasate's Zigeunerweisen. Apparently they were child-play for the young wizard, for he shows no effort whatever, letting no obstacle intrigue him and playing away as though violin playing were the great enjoyment in the world. No doubt it is for him.

Louis Persinger, who played expert accompaniments for young Ricci, showed not the least anxiety at any time—and he is his teacher.

### RUTH PAGE AND FRANK PARKER

Ruth Page, who has captivated audiences in many corners of the globe, joined with Frank Parker in presenting unusually enjoyable entertainment to an audience at the Civic Theater on December 29. In all her dances Miss Page shows herself an artist of imagination and individuality besides a terpsichore par excellence. She is the very essence of grace and rhythm, her technic is flawless and her skill is exceptional. Added to these qualities she has a charming personality and is able to create the correct atmosphere for every dance she interprets. Her well planned program, ranging from the old minuet through the classics to the ultra-modern and jazz served well to reveal the versatility of this gifted dancer, who had the large audience spellbound throughout. The Chopin classic, Romantic Etude; the clever Tight-Rope Walker; the modern ballet, Scaffolding, The Flapper and the Quarterback; the Prelude in Blue and the Japanese and Balinese dances, all had an admirable interpreter in the clever Ruth Page. She was most enthusiastically applauded after each number and had the audience had its way, she would have repeated every one.

Frank Parker, who is doing much to bring back the old art of the diseur, likewise proved skilled in his art, and earned a goodly share of the audience's approval. With an unusual repertory at his command, Mr. Parker is able to present an unbacked program, and on this occasion his selections were not only highly enjoyable from the interpretive side but the compositions themselves were interesting to hear.

### ALEXANDER TANSMAN AGAIN WITH THE ORCHESTRA

Making his second appearance with the Chicago Symphony Orchestra, at the Tuesday concert of December 31, Alexander Tansman introduced new works from his pen. Again the versatile composer, conductor and pianist appeared in that triple capacity. His Overture Symphonique, Sinfonietta and Danse De La Sorciere, which were the new numbers heard, disclosed no startling music, and like the numbers heard last week are written in that modern idiom

which puts aside melody and impresses as though written with an uninspired pen. He repeated his second piano Concerto, heard last week, playing the solo part in that and conducting his purely symphonic numbers.

Eric DeLamarer conducted the balance of the program, which comprised the Cherubini Overture to Anacreon, Debussy's Petite Suite and the Dukas L'Apprenti Sorcier.

### BARONESS VON TURK ROHN GIVES CHRISTMAS PARTY

With her pupils, Baroness Olga Von Turk Rohn gave a Christmas party for poor children at her studio, where some fifty children enjoyed a play written for the occasion by the Baroness. After the play, in which the Baroness' pupils took part, Sophie Paske playing the mother part especially well, the Baroness gave the children candy, cake and toys.

Mrs. Paske sang during the Lithuanian hour over station WCFL on December 22.

### BARRE HILL SINGS AT WOMAN'S CLUB

Barre Hill was heard at the Twilight Musicales of the Chicago Woman's Club on December 22, in a joint program with Eva Horadesky, contralto. The young baritone of the Chicago Civic Opera Company completely captured his audience by his fine singing of the piccola zingara aria from Leoncavallo's Zaza, into which he put youthful vigor, excellent tone and fine artistry. In Deems Taylor's City of Joy he accomplished some admirable singing, and in a manuscript by Russell Gee called I Saw a Stranger Yestreen, Frank Taber's Remembrance (dedicated to Barre Hill), Jeanne Boyd's Balloons in the Snow and Carpenter's Jazz Boys he left nothing to be desired.

### VITALY SCHNEE PRESENTS PUPILS

Vitaly Schnee presented several of his pupils in the Fine Arts Building on December 22 in a program which served to reveal the excellent work achieved under the efficient tutelage of this fine artist. That Mr. Schnee is as successful in imparting his vast knowledge of the piano to others as he is as a pianist was demonstrated through the fine qualities displayed by his various students on this occasion. Some more gifted than others, some more advanced than others, yet all maintained a certain excellence which reflected great credit on their able mentor.

Eugene Brodsky opened the program with Spindler's Sonata in E minor, followed by Bernice Pack, whose vehicle was a Haydn Vivace. Spindler's Butterfly and Gurli's Tarantella had an able interpreter in Alfred Gore. Eunice Kraus played Beethoven's Six Variations on Nel Cor Piu. Zita Gershenovitch was heard to advantage in the Beethoven Bagatelle, Haessler's Presto and a Humoresque by York Bowen. The more advanced students participating were Norman Miller, who presented a Schubert Impromptu and a number by Mendelssohn; Florence Roberts played Hummel's La Galante; Edward Brody gave fine account of himself in the Beethoven Variations in F major and Mendelssohn's Capriccio Brillant; Joseph Markin offered the first movement of Beethoven's F major Sonata and the Rondo Capriccioso of Mendelssohn; Frieda Wilson played the first movement of the Mozart D major Sonata and the Bach Italian Concerto; Clarence Zollicoffer performed in fine artistic manner Debussy's second Arabesque and Schumann's Aufschwung,

and to wind up the program Edward Brody and Joseph Markin presented Schubert's Rondo Brillant in Harold Bauer's arrangement. Mr. Schnee cooperated in several numbers.

### GERMAN GRAND OPERA HAS STRONG TENOR DEPARTMENT

The tenor department of the German Grand Opera Company, which will present a brief season of Wagnerian Opera at the Auditorium Theater for seven evenings beginning February 2, is particularly rich in talent for it boasts a half dozen brilliant artists. Among them is Karl Jörn, formerly of the Metropolitan, and considered one of the greatest artists of the company, and as co-star with him is Johannes Sembach, also of the Metropolitan, who is known as one of the best Wagnerian tenors. Mr. Jörn appeared with the German Opera Company last season but Sembach is new, having been engaged by S. Hurok, impresario of the company, while he was in Europe last summer. Among the other leading tenors are Josef Lengyel, considered by European authorities to be one of the best exponents of Mozart's Don Juan, and who comes to America with a list of successes in European opera houses; Gustav Werner, renowned tenor of the Vienna and Zurich opera companies; Rudolph Ritter, a favorite with audiences at Vienna, Bayreuth, Munich and Geneva; and Alexander Larsen, a singer known for his characterizations of Mime in Rheingold and Siegfried.

### AMERICAN CONSERVATORY NOTES

Pupils of the organ department of the conservatory, who have recently accepted positions include Dorothy Burris, organist in the Pekin Theater, Pekin, Ill.; Betty Deneil, New Virginia Theater, Harrisburg, Va., and Myrna McNeil, organist in picture theater work in Billings, Mont., where she is also featured in radio work.

The final contest for pianists for appearance in the Mid-Winter concert of the American Conservatory will take place on January 25. The concert will be given in Orchestra Hall on February 10.

Fern Mathes, mezzo-contralto and member of the faculty, was soloist for the Christmas program at Bethel Lutheran Church.

Esther Sachs presented her dramatic art pupils in readings and one-act plays in the Studio Theater on December 29.

Piano pupils of Albertine Nelson were heard in program in Conservatory Recital Hall on December 30.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

President and Mrs. Carl Kinsey were hosts to the students in the dormitory at breakfast on Christmas morning. Following the breakfast, which was a very merry occasion, the party adjourned to the drawing room on the fifth floor and each student received a gift from the big Christmas tree.

Isaac Van Grove, who has been directing the American Opera Company on tour, returned to Chicago for the holiday season, and left early in the new year to continue the tour. Mr. Van Grove is head of the opera department of the college.

Eunice Steen, one of the leading lyric sopranos of the American Opera Company, was guest of Hildreth Dunlavy at the college during the holiday season.

Rudolph Ganz, artistic director of the college, left for New York on December 27. On January 2 he appeared as soloist with the Manhattan Symphony Orchestra, Henry Hadley conducting. Mr. Ganz is arranging a series of artist-student recitals which will be presented each Sunday afternoon throughout the second semester.

Henry Veld, organ pupil of the College, was organist in the presentation of Handel's Messiah recently given by the combined choruses of Augustana College at Rock Island, Ill. Mr. Veld is one of the members of the faculty at Augusta. Geraldine Rich-

man, another pupil in the organ department, was one of the soloists in a musicale at the Isaac M. Cutter Lodge A. F. & A. M. on December 27.

Andre Clayton, pupil of Leon Sametini, has just contracted to do recital work in vaudeville. She will be heard in Chicago at an early date.

### HANNA BUTLER'S PUPILS

Many of Hanna Butler's well-trained pupils are in demand professionally, and the busiest of these is Mildred Boberg, who sang for the Cambridge Club on December 22, and is engaged to appear on the program given by the Musicians' Club of Women on January 6, when the composer, Gena Branscombe, will be the guest. Another popular Butler disciple is Blanche Lyons, coloratura soprano, who recently sang the solo part in Gena Branscombe's Cantata with the chorus of the Evanston Woman's Club, gave a program at the Orrington Hotel in Evanston and appeared in concert at the Congregational Church in Evanston on December 22. Marjorie Livingston went to Cleveland, Ohio, where she gave a recital.

### CHICAGO SYMPHONY HONORS FOUNDER AND BENEFACTOR

The Chicago Symphony January 3 and 4 concerts took the form of a memorial both for the annual tribute to its late founder, Theodore Thomas, and to Horace A. Oakley, vice-president of the Orchestral Association, who died on December 14. In honor of the latter the orchestra played the funeral march from Beethoven's Eroica Symphony. Other numbers included Bach's Passacaglia and Fugue in C minor, Beethoven's Seventh Symphony and Strauss' tone poem, Ein Heldenleben.

JEANNETTE COX.

### Yeatman Griffith Artist Winning Laurels

Ruth Garner, of Rochester, N. Y., who was soloist this past summer at fifty-five of that city's band concerts, has been re-



RUTH GARNER,  
coloratura soprano.

peating her successes this winter as soloist with the Rochester Civic Orchestra and other organizations.

On December 30 Miss Garner was soloist with the orchestra in the nation-wide Stromberg-Carlson broadcast. Miss Garner sang Qui la Voce, from the opera I Puritani (Bellini) and received telegrams from all over the country. She has been reengaged as soloist with the Rochester Civic Orchestra for a Sunday concert in the near future.

Miss Garner received her training from Yeatman Griffith, internationally noted vocal pedagogue of New York City.

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## New Legend Starts—Coe Glade the Subject



COE GLADE

During the past two seasons at the Chicago Civic Opera we have felt at moments that a new legend was in the making. The subject is Coe Glade, young American singer, who joined the Civic Opera last season after a successful year with the San Carlo company.

The sensation has been felt on both sides of the footlights. Emil Cooper, the new conductor, insisted that Miss Glade be assigned the role of Dulcinea in Don Quixotte although it had already been given to one of the prominent sopranos in the company. More than this, he won his way. Mary Garden stopped a stage rehearsal of Camille simply to tell all those present that Coe Glade is a genius and that Paris will go mad about her. Hamilton Forrest changed the entire libretto and score of the last act of his new opera Camille in order that Miss Glade's time on the stage might be longer. Burns Mantell, who is known to flay unmercifully, though politely, whenever he feels like it, and whose praises are few, accidentally tuned in on a broadcast of Norma in which Miss Glade sang Adalgisa. He proclaimed next day through the New York press and his syndicated column that Coe Glade's voice had thrilled and charmed him.

Critics have declared her voice one of the greatest of its generation and have otherwise overstepped the bounds of staidness and conservatism that ordinarily control them.

**Jose Iturbi Broadcasts**

Jose Iturbi, whose sensational appearance in America this season has delighted music lovers, was heard for the first time on the air when he played on the Baldwin Hour, January 5. The pianist was heard in several of the numbers which he programmed on his Carnegie concerts and they were played with the same brilliance, ease and technical fluency which were obvious at his personal appearances. Of interest was a new work by a French composer which Mr. Iturbi presented, descriptive of the French conception of jazz. It had an ensemble of strings accompaniment and though beautifully performed it is hardly expressive of jazz as understood by the American.

It was announced that, to satisfy the many demands, Mr. Iturbi will be heard again in recital on the afternoon of January 16.

**Katherine Bacon Busy**

Katherine Bacon, who gave her second recital of the season at Town Hall, on January 5, is enjoying a busy month of concerts. On January 18 she will play at the Birmingham School for Girls at Birmingham, Pa.; 24, in Albany, for the Pianoforte Teachers' Association, and, 28, with the Roth Quartet in the First Quintet of Dohnanyi's for the

The audiences shout and whistle when Miss Glade takes her curtain bows alone.

It is hard to touch upon the reason for all this. Whether it is the sum-total of Miss Glade's beauty and vocal gifts, or whether it is principally a rare animal magnetism that aroused this, is to be questioned. Most likely both are factors.

Little is known of Coe Glade off stage. She lives very quietly with her mother at a fashionable, though not extravagant hotel. She has had nothing to tell the press about love affairs, hobbies, or the like. When she goes about socially, it is only in the very inner circle of society's elite.

This came as a surprise to the public, for one got the impression from her performances in Carmen, Quichotte and other roles that she would literally thrive on and love publicity and admiration. One expects her to pass off piquant bon-mots in the Mary Garden manner. But this has never been realized. Back-stage after performance, or when she is visited at home, her dignity and reserve never leave her, even when she seems happiest and most vivacious. She has a solemnity that makes one recall Duse at times. But it is a vital solemnity that comes not from lack of a sense of humor, but from a super-developed one.

But although she is characteristically so serious, she has her very gay moments too. When she laughs, it is rich laughter, with never a hint of the feigned in it.

Friends of Music, Washington, D. C., at the Hungarian Legation. February 1 Miss Bacon will give a recital in Staunton, Va.

**Hermine Hudon on Radio**

Mme. Hermine Hudon, soprano and founder-president of the Debussy Club, broadcast on New Year's Eve over station WJL from 10 to 10:30 P. M. Mme. Hudon presented a program of French songs and played her own accompaniments. Her voice, which is unusually clear and powerful, recorded exceptionally well. Assisting on the program was Margery Muckey, pianist, who played several solos in fine style.

**League Announces Four Composers' Concerts**

The League of Composers announces a series of four informal Sunday concerts for composers, January 12, February 2, March 2 and April 6, at the Art Center, 65 East Fifty-sixth street, New York City.

**Gigli on Concert Tour**

Beniamino Gigli made his last appearance of the season, until March 4, in Don Giovanni on Monday evening last. The tenor is now on a concert tour.

## Philadelphia Civic Opera Gives Aida

PHILADELPHIA, PA.—The Civic Opera Company's performance for the week was Verdi's Aida, given on the evening of January 2, when its patrons were treated to a very fine presentation of this, one of the favorites in operatic repertoire, its beautiful arias still making a strong appeal to singer and audience and its gorgeous costuming and stage settings delighting the eye.

Florence Austral in the title role was (figuratively speaking) crowned with laurels—in fact they were heaped upon her after each great aria in the form of outbursts of applause which broke in upon the music before the phrase was ended, in some instances obliging the conductor to halt the performance. Her magnificent voice, unusual in its range and quality, for in the lower register it possesses the richness and depth of a contralto while the higher notes soar with ease into a lyric beauty, was superbly managed. This fact bears witness to her craftsmanship and her interpretative powers to that elusive and enviable thing we call art. This artistry was particularly noticeable in the well balanced distribution of the emotional element in which the role abounds.

Lydia Van Gilder made her debut in the company in the role of Amneris, investing it with an intense and impassioned character altogether consistent, working up to a well placed climax in the judgment scene and on to the close of the last act, wherein many weaken the role with a consequently inadequate close. Miss Van Gilder's voice, rich and sonorous in the lower and middle register, exhibits a somewhat faulty vocalization on the high notes, which doubtless will be overcome by further ease in control. The performance was the occasion of Dan Gridley's debut in opera. Renowned as a concert tenor, Mr. Gridley, as Radames, created the impression that opera also would proclaim his success. He sang admirably and in beautiful voice, especially the lyric portions of the role, while the duet with Aida in Act III was one of the high points of the opera.

Nelson Eddy was in fine voice, portraying the part of Amonasro with excellent vocal interpretation and rather more of barbaric dignity than with the uncontrolled spirit of an injured king.

In a sonorous and beautiful bass, Sigurd Nilssen sang and acted the high priest, with excellent musical interpretation and an imposing manner. Ralph Jusko was the king, Sara Murphy the priestess, and Pierino Salvucci the messenger, each good in his or her part.

Alexander Smallens' influence was everywhere felt as he conducted in his usual authoritative manner. Very seldom does this conductor err in allowing the instruments of the orchestra to drown the voices, save where, as in Wagnerian musical drama, the voice blends as another instrument. This fact redounds all the more to the high standard of his musicianship, since one who conducts a symphony orchestra oftentimes loses this sense of unity and balance in operatic conducting.

At the close of Act I Mrs. Tracy, president and general manager, appeared upon the stage and in a few words greeted the patrons cordially, thanking them for their splendid support and asserting that this is the company's banner year. She then besought them to show still further interest and consideration by being on time, as they aim to do at the Symphony concerts, and

not to disturb others by late entrance, talking or otherwise causing a stir, which cannot fail to mar the smoothness of the performance. M. M. C.

**Eve Richmond Teacher of Atwater Kent First Girl Prize Winner**

Eve Richmond, voice teacher at Wooster College, Ohio, for the past four years, is the sole teacher of Genevieve Rowe, the first



EVE RICHMOND

prize girl winner of the national Atwater Kent contest. Miss Rowe is the daughter of Prof. Neil Rowe, dean of Wooster College.

Miss Richmond accepted the position as teacher at Wooster College through the recommendation of Yeatman Griffith, noted vocal pedagogue of New York City, with whom Miss Richmond studied, preparing herself both as singer and teacher.

**Noted Artists to Assist Schola Cantorum**

Devora Nadworney, popular radio contralto, has been added to the list of soloists for the Schola Cantorum concert on January 15, at Carnegie Hall, the other soloists being Dan Gridley, tenor, and Fraser Gange, baritone. Among the works to be given are Arthur Bliss' Pastoral and Richard Strauss' Taillefer.

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## Artists Everywhere

**Elsa Alsen**, while in the East filling engagements, will appear on a special program from Station WJZ, New York, on January 21, on the Libby, McNeill & Libby Hour. Another important performance for the soprano was an appearance as Bruennhilde in Siegfried on January 9 with the Philadelphia Civic Opera Company under Alexander Smallens' baton.

**J. Warren Andrews** provided a program of variety for the Church of the Divine Paternity, New York, on December 22, including carols played on the organ, and old Bohemian Christmas carols sung by the choir, closing with March of the Magi (Dubois). Soloists were Norma Day, Edna Irdermaur, Henry Moeller and Frank Johnson.

**Frederic Baer** was soloist with the Catholic Festival Chorus, of Cincinnati, O., in Gaul's Easter Miracle of St. Anne de Beaupre, and the finale to Wagner's Die Meistersinger and "was outstanding," according to the music critic of the Cincinnati Enquirer. The Times-Star said the baritone was "heard to great advantage"; the Commercial Tribune expressed the opinion that the artist "sang gorgeously" while the Post said that Baer sang "especially well."

**Mary Frances Baker**, of Boston, radio guest artist at Calvary Baptist Church, December 29, sang three appropriate songs, her clear voice and calm style making such effect that the radio operator received several telephone calls for a repetition of A Sacred Lullaby (Liddle.)

**Samuel A. Baldwin** continues his Wednesday and Sunday four o'clock organ recitals at City College, playing works of interest, including one or more Americans on each program. During the current month, works by the following native composers will be heard: Stoughton, Fryssinger, Sheppard, and MacDowell.

**Gustav L. Becker** has a letter from Ellsworth Hinz, composer of Mirage, programmed by Thomas Jacob Hughes for his piano recital at Town Hall, New York, December 26, in which he encloses complimentary remarks by a local critic on this work, saying: "It proved to be the high spot, and is a delightful composition." It is dedicated to Mr. Becker, with whom Mr. Hinz studied composition.

**Naoum Blinder**, violinist, will be heard in Newark on January 30, as soloist with the Newark Festival Chorus at the concert given by that organization. The chorus is under the leadership of C. Mortimer Wiske.

**Lois Bodgar**, soprano, who has had a wide experience, singing in opera in Germany and also in Chicago, gave an opera program, presented by pupils, at Hunter College, N. Y., leading modern operas being included. Many fine press excerpts praise her lovely voice, prepossessing appearance and acting. She has also sung solos at Calvary Baptist Church, New York, where she was likewise praised. A special method of restoring voices and the correction of defective breathing are branches of her work.

**Lucrezia Bori** opened the New Year with an appearance in Brockton, Mass., on January 5. This was followed January 8 by an engagement in Richmond, Va., and, 10, Baltimore, Md. Other dates for this month include January 13, Washington, D. C.; 15, Bristol, Va.; and 21 and 24, Havana, Cuba.

**Edythe Browning**, American dramatic soprano, has been engaged by C. Mortimer Wiske as one of the soloists for the concert to be given by the Newark Festival Chorus in Newark, N. J., January 30. Miss Browning will be heard later in a New York recital, and will be among the first of the concert artists to have selected the new Barbizon-Plaza Auditorium, now nearing completion, for her appearance.

**Grace S. Castagnetta**, pianist, since her return from study and recital work in Germany, has played at a Studio Guild musicale, at Rutherford High School, at a concert in Fort Lee, was guest of honor at the N. Y.

Woman's Press Club, and will be heard soon in Waterbury, Conn.

**Mary Craig** "impressed her listeners through the natural beauty of her voice, vocal skill and clear enunciation; she further revealed those qualities of the art of singing that causes a vocalist to become popular with appreciative audiences," said the Cincinnati Enquirer. The soprano appeared as soloist with the Catholic Festival Chorus in Gaul's Easter Miracle of St. Anne de Beaupre, and the finale to Wagner's Die Meistersinger.

**Richard Crooks**, a popular Red Seal Victor Artist in this country, made records in Europe, which are now to be had—and are greatly in demand—in the Scandinavian countries. Word received from Stockholm discloses the fact that the tenor's recording of Sweet Mystery of Life, one of his most popular American records of this lighter genre, and other Crooks records enjoyed a featured sale in connection with the singer's first Stockholm recital of the season which took place on September 26.

**John Carlyle Davis**, pianist and composer, announces a joint recital at Carnegie Hall on the evening of March 4 with Jeanette Vreeland. Mr. Davis will also be assisted by his son, who is likewise a pianist. Some compositions of Mr. Davis were heard several years ago in a Town Hall recital and were heartily approved, not only by the public, but by the press as well.

**Marie de Kyzer** gave an artist pupils' concert recently at the Panhellenic Hotel, a large audience listening to and applauding the singing of Lucile Millard, Mabel Celeste, Leon Fanley, and Clegg Monroe, with Frank Chatterton at the piano. The artistic surroundings and the large audience combined to make the affair very successful. Calvary Baptist Church has engaged Winifred Pletts and Lucile Millard to sing at the afternoon radio hours of December.

**Clarence Dickinson**, Mus. Doc., directed the Messiah (Christmas Section) at the Brick Church, New York, on December 29, with Louise Lerch, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists. December 22 special music appropriate to the season was played and sung, including Dickinson's own The Quest Eternal (carol) and Revery (organ postlude). Violin, cello and harp assisted in making the musical program very interesting.

**Mildred Dilling** will appear again as soloist with the New Haven, Conn., Symphony Orchestra on March 30. The popular harpist, who arrived from Europe recently after playing many engagements in the fall, is enjoying an equally busy American season now.

**Fernanda Doria**, mezzo-soprano, made her second appearance with the Philadelphia Civic Opera on December 12, singing the role of Fricka in Die Walküre. As on the occasion of her success with this organization in Das Rheingold on November 21, she was complimented by the critics on her vocal and dramatic ability. She sang for the third time with the company on December 28, taking the role of the Witch in Hansel and Gretel. Miss Doria has been engaged by the University Club of Chicago as guest artist for its concert on January 26.

**Amy Ellerman**, contralto, sang the Messiah at the Prudential Life Insurance Auditorium in Newark, N. J., Christmas Day. December 20 she was soloist at the Salma-gundi Club at its annual Christmas celebration. December 22 she sang the Messiah in Hasbrouck Heights, N. J., Pittsfield, Mass., heard her December 18; New York on December 20, Hasbrouck Heights, December 22, Newark, December 25, and New York again on December 29.

**Gottfried H. Federlein** gave an enjoyable organ recital at Temple Emanu-El, New York, of which he is organist, playing works ranging from Bach to Bossi and Franck.

**Ethel Fox**, immediately after her first rehearsal for the New York Mendelssohn Club's concert on December 3, was engaged

for December 6 by the Choral Club of Hartford, Conn., for a performance of the same work—Andrews' The Highwayman—with the latter organization, whose conductor is the same. This made the seventh engagement booked for the new young soprano during the first part of December alone.

**Katharine Goodson**, who has now started another American concert tour, is very versatile. Not only is she a wizard of the keyboard but she also helped to build a Tudor-styled cottage at Rottingdean, England, in which she and her husband, Arthur Hinton, spent weekends. She actually did the work of a plasterer. Then she designed a fish pond in the garden, around which are eighteen panels in stone. In some of the panels she incorporated gay bead necklaces. In another she embedded a green ashray for which her husband had a particular fancy. She turned it upside down and surrounded it with green stones and little pieces of agate. Then she went to the village where she bought thousands of colored marbles and made designs with them.

**Richard Hageman** has been granted leave of absence from the Curtis Institute for a year so that he may have time to complete the opera upon which he has been at work for some time. It is a mighty drama to which the gifted Hageman is turning his talents, and when it comes out it will undoubtedly be a sensation.

**Mme. Haggerty-Snell**, teacher of voice and piano, recently gave a pupils' musicale at her studio, with eighteen numbers for piano and voice, including leading arias, songs and standard piano works. On the program were many young artist-pupils who did much credit to their teacher. Gustaf Bischoff was at the piano and Dr. J. C. Jackson was guest of honor.

**Olga Halasz**, pianist, accompanist and coach, whose occasional pupils' recitals in Chalif Hall, New York, show her eminent pedagogical ability, has issued an attractive folder, naming her European schooling, her honors as pianist, and giving a partial list of her leading pupils in Europe and America.

**Antoinette Hall-Whytock**, A. A. G. O., organist of St. Ann's Church, Sayville, L. I., presented an interesting program Christmas Day, her choir of fifteen singers being assisted by violin, cello, oboe, and various percussion instruments.

**Lottice Howell**, a Klibansky artist, has started work on her first talking and singing picture with Metro-Goldwyn in Hollywood.

**Frank Jetter**, director of music in the Amsterdam, N. Y., public schools, has been appointed chairman of the N. Y. State Kiwanis music committee. Mr. Jetter recently conducted The Rose Maiden (Cowen), sung by the Amsterdam Community Chorus, which was a fine success, Harold Land singing the baritone solo.

**Allan Jones** will be remembered for his singing in last year's Messiah. He is the best reminder of the lamented Evan Williams and has the same style that moved many an audience to tears." This was the comment of J. Fred Lissfelt, music critic of the Pittsburgh Sun-Telegraph, after Allan Jones sang Elijah the preceding evening with the Pittsburgh Mendelssohn Choir, Ernest Lunt, conductor.

The Junior Players gave five holiday matinees at the Booth Theater, including Mascariada, music by Kurt Schindler, and La Boutique Fantasque, music by Rossini, arranged by Respighi. The Cleveland Orchestra will give a program of symphonic music, with a company of actors and dancers from the Neighborhood Playhouse studios, February 21, 22 and 23.

**Syrene Lister's** activities with the autolaryngoscope, of which she is considered an expert demonstrator, have extended as far as Portland, Ore., since the close of the summer school session of the University of Vermont, of which she is a member of the faculty.

**Ailsa Craig MacColl** is now on a concert tour under the management of the Standard Booking Office of New York. On January 7 the pianist played at Kimball Hall, Chicago, and on January 10 at the Hotel Statler, Cleveland. Further engagements on this tour will include January 11.

Hotel Statler, Buffalo; 23, Jordan Hall, Boston, and February 6, Chalif Hall, New York.

**Ada Macleish**, soprano, and **Herbert Dittler**, violinist, with Mary Dittler, accompanist, combined in a recital at the New York Institute for the Education of the Blind, giving violin and vocal numbers by standard European and American composers.

The Marianne Kneisel String Quartet has been engaged to play in Easton, Pa., on January 14, and on January 24 they will appear before the Monday Musical Club of Albany, N. Y. For the entire week of February 11-17, the quartet will fulfill a reengagement at Skidmore College, Saratoga Springs, for a series of educational programs for the music department.

**Alexander McCurdy, Jr.**, organist and choirmaster of the Second Presbyterian Church in Philadelphia, arranged special Christmas music for the Sunday morning service at the church on December 22; again at Vespers, when the service was broadcast through station WFI, and for the Christmas Day service. Works by the following composers were presented: Brahms, Bach, Pietro Yon, Clarence Dickinson, Frederick Maxson, J. Sebastian Matthews, Colin Taylor, Leopold Stokowski, Gounod, and Gruber.

**Luella Melius** has been engaged for a concert in Boston, Mass., on February 23, at Symphony Hall. The soprano's last appearance in The Hub was this season on November 13 when she appeared in recital under the local direction of Anita Davis-Chase. On December 22, Mme. Melius appeared as soloist on the Balwin Hour over Station WJZ, New York, and associated stations over a wide range of territory.

**Lloyd Morse**, tenor robusto, whose voice is unusual in its range, quality and expressiveness, won honors and flattering newspaper comments for his December 29 recital at Pythian Temple, New York. His wide experience enabled him to sing with beautiful style and clear enunciation songs and arias in English, German and Italian.

**Rita Neve** is giving her postponed recital for today at Town Hall, New York, with a program ranging from Beethoven and Chopin, a Spanish group, and modern English composers, among the latter being Poem (M.S.), written for and dedicated to her by Norman Demuth. Admirers of the young English pianist will be glad to hear of her recovery from a finger injury.

**Cyril Potts** and **Herman Larson**, members of the Hudson Quartet, are receiving favorable reports following their concerts in Detroit and surrounding towns.

The Rubinstein Club gave a New Year's Luncheon, Hotel Plaza, January 7, followed by a musicale and will also give a theater party matinee on January 15. Mary Jordan Baker, chairman of the Philanthropic Auxiliary, distributed Christmas cheer to children on Randall's Island and in New York hospitals.

**Henry F. Seibert** played the third in a series of organ recitals in St. Paul's Episcopal Church, New Rochelle, on December 29; the program consisted entirely of Christmas music.

**Charles Stratton**, tenor, who includes among his engagements many appearances in oratorio, sang at a performance of The Elijah in Lynn, Mass., on December 10. On December 22 he was heard in Brooklyn. Forthcoming engagements include January 13, at the Spence School in New York; the following day at the Biltmore Hotel for the Junior Emergency Relief, and on April 10 he is engaged to sing in Salem, Mass.

The Wildermann Institute gave a pupils' concert recently at St. George, S. I., which was highly praised by the Staten Island Advance, which has also been the case when the Institute's concerts are given at Town Hall, New York. Quoting in part: "A critic must always feel pleasure in witnessing the efforts of such pupils as Miss Wildermann presents . . . I congratulate the pupils on their fine showing. . . . The work of the pupils was well received throughout."



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## German Grand Opera Company Begins Tour Auspiciously in Washington

Performance of Die Walküre Given Before Capacity Audience Which Remains in Toto for Final Curtain—Gadski, Lippe, Sharnova, Ditter, Braun and Ritter in Principal Roles—Ernest Knoch Scores as Conductor.

WASHINGTON, D. C., January 6.—Sol Hurok has just given another demonstration of his almost uncanny ability of "putting over" any undertaking which he attempts, though the obstacles appear at the outset to be insurmountable. When he announced his intention of planning a transcontinental tour for the German Grand Opera Company there was considerable wagging of heads, some people going so far as to predict failure even from the first performance, saying that many opera-goers would recall the shortcomings of the company last season and be unwilling to patronize the performances this year. Washington, however, knowing that Mr. Hurok now has the company in charge, and also knowing what an indefatigable worker he is, was willing to take another chance, and turned out by the thousands this evening at Poli's Theater to hear the opening performance of Die Walküre, and this despite the fact that there were several other events of major importance and of special local interest going on at the same time in the capital. The performance was attended by a capacity audience, including many members of society, foreign diplomats and government heads, and that they were not only not disappointed but impressed by the opera was evident from the fact that the audience had not dwindled when the final curtain rang down at 12:15. The entire performance ran smoothly, there being comparatively few of the mishaps so frequently associated with first nights.

Mr. Hurok apparently has done much weeding out of his company since last season, and as a result he now has an organization of German and American artists who are qualified to present the great music dramas of Wagner in a manner which will not only not offend but will be acceptable to ardent Wagnerites. A good orchestra is of tremendous importance in presenting these operas, and Mr. Hurok therefore has done wisely in engaging fifty-four first class musicians to make up the personnel of this portion of his company.

Ernest Knoch was the conductor for the opening performance of Die Walküre. It was but a few minutes after he picked up his baton to lead his men through the prelude to the first act, wherein Wagner depicts so magnificently and realistically the storm which precedes Siegmund's arrival, that the audience realized the orchestra was in capable hands and would give adequate support for the performance. Mr. Knoch brought out the great Wagnerian motives with force, dignity and power, gave unstintingly of himself, and well deserved the spontaneous approval of the audience when he made his appearance on the stage after the first act.

Good management again was shown on Mr. Hurok's part in presenting Johanna Gadski on the opening night in what is perhaps her greatest role, that of the heroic Brünnhilde. The ovation accorded this veteran artist, following her war cry, must have given her proof of the warm place which she still holds with the public. She is an artist of the old school, one who knows the Wagner traditions—and loves them. She sang with much of her former beauty of voice, with freedom, and reached her high notes without effort.

Juliette Lippe was well cast as Sieglinde, displaying a beautiful and appealing voice, as well as the tender compassion and understanding of Siegmund which the part calls for. Rudolf Ritter was the Siegmund, and invested the role of the fugitive warrior with dignity and heroism. Especially fine were Siegmund's Hymn to Spring and his love duet with Sieglinde.

A clearly defined portrayal of Hunding was given by Carl Braun, the role being marked by dramatic intensity and elemental force. Gotthold Ditter, as Wotan, did some of his best singing in the Song of Farewell to Brünnhilde and was equally impressive in the Fire Incantation. Sonia Sharnova scored a decided success as the virtuous Fricka, making her victory over Wotan one of the outstanding scenes in the opera.

Brünnhilde's eight sisters—Merran Reader, Edna Zahn, Isolde von Bernhard, Milo Miloradovich, Shella Fryer, Mabel Ritch, Helena Lanvin and Maura Canning—also contributed their share in making the performance noteworthy, doing some heroic singing and reaching a thrilling climax.

The importance of scenery, costume and lighting effects was not overlooked by Mr. Hurok, all of them being in keeping with the high standard of the remainder of the performance. The settings were convincing, and ingeniousness was shown in some of the effects secured in the second act in the floating of clouds and in the contrasting

moods of thunder and lightning in the combat.

In giving a word of commendation to all those who worked so assiduously to make the opening performance a success the name of Charles R. Baker must not be omitted, for it is he who shares the managerial responsibilities with Mr. Hurok and does his quota in preserving peace in a "family" which requires the services of thirteen railroad cars to transport them and their baggages from one city to another. Mr. Baker is not a novice at this work, having proved his ability in past years through his association with the San Carlo organization, the Shuberts, and many other companies. He says that the remaining seven operas which the Company is to give on tour will be just as well done as the Walküre. It is therefore safe to predict that the company is assured of a successful season. G. N.

### Rita Sebastian's New York Appearances

Rita Sebastian, who possesses a fine young contralto voice of unusual range and quality, has made steady progress since her debut here three years ago. Every appearance brings new admirers. She has mastered an extensive repertory which includes arias, songs and oratorios in several languages and styles. She is particularly skilled in the Lied.

Miss Sebastian was the assisting soloist on January 8 at Rhea Silbert's Morning Musicale and Lecture on Liszt at Aeolian Hall. She sang three famous songs of that composer: Die Lorelei, Es Muss Ein Wunderbaren Sein, and Die Drei Zigeuner. The last, a highly dramatic number, is seldom heard in this country. January 20 Miss Sebastian will appear with Marie Miller, harpist, in a program of music for the voice and harp, at a benefit for St. Mark's Hospital at the Hotel Astor, New York. Miss Sebastian is an artist from the Ada Soder-Hueck studio.

### Lester Concert Ensemble Activities

The Lester Concert Ensemble announces among its additional dates for this month an appearance before the B'rith Achim Beneficial Association of Philadelphia on January 12. On January 16 the Ensemble will be heard at the Women's Club of Ridley Park, Pa., and the following day before the Woman's Hospital Committee of the International Students House in Philadelphia. January 20 they have been engaged to give a recital for the Women's Club of Salem, N. J., in the High School Auditorium, and on February 1 they will appear at the George School, George School, Pa. The instrumentalists of the Lester Concert Ensemble—Joseph Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist—will play at all of these concerts, while one of the singers—Arvida Valdane, soprano; Marguerite Barr, contralto; David H. Miller, tenor, and Elwood Weiser, baritone—will appear on each program.

### Manhattan Symphony Concerts at St. George's

Three supplementary subscription concerts will be given at St. George's Church in New York on the Sunday evenings of January 12, March 2 and April 6, by the Manhattan Symphony Orchestra. It is intended to present these concerts without cost to the public.

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Viola Cole-Audet  
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FOR WINTER CATALOG ON REQUEST

# MUSICAL COLLEGE

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## Gabrilowitsch Includes a Novelty on Philadelphia Orchestra Program

Wetzler Work Makes Favorable Impression—Schubert and Strauss Also Please—Children Enjoy Hansel and Gretel Presented by Philadelphia Civic Opera Company

PHILADELPHIA, PA.—With Ossip Gabrilowitsch conducting, the Philadelphia Orchestra gave a beautiful program for its pair of concerts for the week ending January 3 and 4.

The interpretation and the performance of the two Schubert numbers, Rosamunde Overture and the Unfinished Symphony which followed it, were examples of the musicianship of the conductor and the marvelously beautiful playing of the various choirs as well as the perfection of the ensemble. Here was opportunity to show their instant response to every nuance (for never was one missed by Mr. Gabrilowitsch's reading) and the superb beauty of tone in each section for which they are known. The strings and woodwinds are frequently mentioned, but here one may note the unusual smoothness, purity and unity in the tone produced by the brasses. An instance of their control was evident in the recent broadcasted concerts of the orchestra.

The novelty on the program was Wetzler's Symphonic Dance from his opera, The Basque Venus. While modern in harmonization it is full of fascinating melodies and captivating rhythms sometimes marred by harmonies too heavy but not ultra modern. It was very well played and made a favorable impression, as judged by the applause it evoked, and this though it followed the beauties of Schubert's divinely inspired melodies.

After the intermission came two Strauss numbers, Serenade for Wind Instruments and Till Eulenspiegel, both given an excellent reading. The Serenade is one of Strauss' early works and shows no resemblance to his tone poems. It is in one movement and scored for two each of flutes, oboes, clarinets and bassoons, one double-bassoon and four horns, and was beautifully played by these sections of the orchestra, the warmth of applause showing the appreciation of the audience.

### CHILDREN ENJOY HANSEL AND GRETTEL

Yes, they had a beautiful time, hundreds and hundreds of children romping and play-

ing, dancing and singing with Hansel and Gretel, sometimes weeping and at last sighing long and deeply with relief and crying out with glee when the wicked old witch was thrust into the oven by the brother and sister, who had escaped her and were finally found and embraced by their happy parents.

This all happened at the matinee performance of the Civic Opera Company on December 28, when a capacity audience filled the old Academy of Music, and while the children saw and heard the beloved fairy story, the grown-ups listened to Humperdinck's best known opera, Hansel and Gretel, exceedingly well sung and acted, with conductor Alexander Smallens giving his usual dependable support and artistic discernment in the interpretation of the score.

Irene Williams made an ideal Gretel, imbuing the role with the buoyancy, dainty mischief and captivating, warm-hearted spirit of childhood. She was in very good voice, never sang better, and her work in all aspects showed the careful study which results in complete control and marks the artist.

Grace Leslie was the Hänsel, well chosen as to vocal timbre, for her voice possessed just a slight harshness at times, as a boy's would, but blended beautifully in the duets and in the ensemble, and in acting her part was admirable.

Ruth Montague's work as Gertrude was altogether convincing, dependable as usual, while the richness of her voice and intonation were notable. Nelson Eddy, as Peter, added another to his increasing list of successful roles—varied as they are in character—and confirmed the opinion that he is one of the best baritones on the Philadelphia lyric stage. Fernanda Doria was the witch, Edna Wood the Sandman, Edna Haddock the Deyman and members from The Matinee Music Club Chorus supplied the choral parts in a very satisfactory manner.

### HOUSEWARMING TEA

Mary Miller Mount (pianist, accompanist and coach) and Marguerite Crowell Barr (contralto), officially opened their attractive new studios in Ransstead Street, on New Year's Day, with a housewarming tea, from four until seven, with many well-known musicians present to help celebrate the occasion.

Mrs. Mount and Mrs. Barr were clever enough to find this tiny house, away from the din and noise of the usual studio building, have it renovated and establish their studios there. Mrs. Barr has the first floor, with a large studio and small waiting room, while Mrs. Mount has similar accommodations on the second floor.

As one approaches the house, the attention is arrested by blue shutters, which are only a forerunner of the quaintness encountered within. Both studios are very attractively furnished with the real individual touch and attention to the points of comfort. There is a coziness which invites one to stay, adding an inanimate second to the cordial hospitality of the two hostesses.

Mrs. Mount and Mrs. Barr were most charming as they received on the second floor, while tea and delicious refreshments were served on the first floor. The ladies who graciously presided at the tea table were Mrs. L. Howard Weatherly, Mrs. Frank Shattuck, Mrs. Wm. R. Nicholson, and Mrs. John Hanna Cross.

Among the many prominent invited guests were—Mr. and Mrs. Robert Lawrence, Mme. Henrietta Conrad, Mr. and Mrs. George Boyle, Elizabeth Gest, Mr. and Mrs. James Francis Cooke, Sascha Jacobinoff, Mr. and Mrs. Stephen Deak, Mr. and Mrs. Thaddeus Rich, Henri Scott, Arthur Hice, Mr. and Mrs. Josef Wissow, Mme. Arvida Valdane, Dorothy Johnstone Baseler, Ernest Berumen, Frank La Forge, Ellis Clark Hammann, Mrs. D. Hendrik Ezerman, Alexander McCurdy, Jr., Frances McCollin, Samuel Laciar, Arthur L. Tubbs, Mr. and Mrs. Bruce Carey, Roderick Ernest White, Mr. and Mrs. Wm. Hawk, Dr. and Mrs. H. Alexander Matthews, Mr. and Mrs. Wm. M. Kincaid, Mr. and Mrs. Carl Weinrich, Nelson Eddy, Alexander Smallens, Agnes Clune Quinlan, Helen Buchanan Hittner, Mr. and Mrs. Harry C. Banks, Marie Stone Langston List, Jeno de Donath, David N. Miller, Frank Oglesby, Leroy Foote, Arthur Craft, Margaret M. Coddington, J. Albert Riker, James Duane, Mr. and Mrs. Wm. F. Newbery, Muriela Ciani, William Glynn, Mme. Betty Lioni, Edw. Shippen Barnes, Jerome Gregor, Margaret Daly, Mr. and Mrs. Elwood Weiser, Mrs. Samuel Woodward, Mildred Faas, Helen Boothroyd Buckley, Ethel Eckert, Helen Frame Heaton and Milton Harding. Sigurd Nilssen and Ralph Jusko, who were to sing leads in Aida the following

night, with the Civic Opera Company, went directly from the Aida rehearsal to the Tea.

In every way it was a thoroughly delightful affair, and the many friends of these two artists wish them every success in their new studios. M. M. C.

### Helen Scoville Returns From European Successes

Helen Scoville recently returned from Europe, from where come innumerable press opinions which are evidence of her splendid success on tour there. She left New York the middle of July and after a summer spent on the mountains of Austria, about the



HELEN SCOVILLE

first of October she started on tour, which extended throughout Germany, Norway, Sweden, Denmark and Holland.

In Leipzig, Miss Scoville was hailed as "a technically significant, fine, sensitive and profoundly musical pianist" (Neueste Nachrichten), and "as an artistically finished and really superior pianist" (Neue Zeitung). The Deutsche Allgemeine Zeitung of Berlin declared that Miss Scoville's domain seemed to be the romanticists and the impressionists, for whose art she possesses not only the spiritual understanding but also the necessary fine feeling in her fingertips, that she succeeded in everything technical as well as musical and understands how to make her playing interesting. The Allgemeine Musikzeitung of Berlin was of the opinion that the art of this pianist is based on a thorough schooling, a sound and well-balanced technique acquired through work full of character, while Die Weltstadt found her a "most competent young pianist, with smooth technique and gentle touch," and the Tage Blatt noted that she mastered artistically the modern pretentious program which she played.

When the pianist appeared in Norway, she again captivated her audience, giving "every proof of an excellent pianist with the technique of a virtuoso" (Arbeiderbladet of Oslo). The Nationen of that city also called her "a real virtuoso with masculine power and a very refined touch," while, according to the Morgenposten, "the art of Helen Scoville has proved to us that America can produce excellent musicians. She has an irreproachable technique, whereas her light touch and refined interpretation inspire intelligence. The artist did not seek to produce effects. Her interpretations bore the character of sentimentality guided by her own impressiveness." This success was duplicated in Sweden, the Tidningen of Stockholm declaring that she possesses a technical perfection and masculine power, and the Socialdemokraten also calling attention to her excellent technique, which was particularly brilliant in octave playing. In Copenhagen, Denmark, it again was the general opinion that the pianist richly deserved the decided success which she made in concert there. The critics of the various papers said that she revealed herself as "an artist of a type full of character" (Aftenposten); that she possesses "a fine technique and a very imposing touch" (Politiken) and "a masculine power and great vivacity" (Ferslewske), and, in addition, has "a great pictorial faculty and a vivid imagination" (Socialdem.).

Early this month, shortly after her return to the United States, Miss Scoville left to fulfill engagements in the West, in Ohio, Tennessee and Missouri.

### Twelfth Week at Metropolitan

Die Walkure will open the twelfth week of the Metropolitan Opera season next Monday evening, with Kappel, Stuckgold, Branzell, Manski, Fleischer, Wells, Flexer, Telva, Bourskaya, Carroll, Wakefield, Kirchhoff, Schorr, Gustafson, and Bodanzky conducting. Other operas of the week will be: Der Rosenkavalier, Wednesday, with Jeritza, Stuckgold, Mario, Wakefield, Manski, Ryan, Flexer, Falco, Wells, Bohnen, Schutzendorf, Tedesco, Altglass, Meader, Bada, Wolfe, Gustafson, and Bodanzky conducting; Luisa Miller, Thursday, with Ponselle, Telva, Doninelli,

### AMUSEMENTS

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Lauri-Volpi, DeLuca, Pasero, Ludikar, Paltrinieri, and Serafin conducting; Goetter-daemmerung, Friday evening, with Elisabeth Ohms (debut), Fleischer, Branzell, Telva, Wakefield, Manski, Wells, Laubenthal, Schorr, Bohnen, Schutzendorf, Bloch, Gabor, and Bodanzky conducting; Romeo et Juliette, Saturday matinee, with Galli-Curci, Swarthout, Wakefield, Johnson, Tibbett, Rothier, Macpherson, Ludikar, Gandolfi, Ananian, Paltrinieri, Altglass, and Hasselmans conducting; Carmen, Saturday evening, for the benefit of the French Hospital, with Jeritza, Moore, Flexer, Doninelli, Martinelli, Pinza, D'Angelo, Bada, Cechanovsky, Picco, Miss Galli and Bonfiglio, dancers, and Hasselmans, conductor.

Mme. Galli-Curci will sing at next Sunday night's Gala Concert for the benefit of the Metropolitan Opera Company Emergency Fund. Others on the program will be Attwood, Moore, Peralta, Matzenauer, Swarthout, Tokatyan, Tibbett, and Pelletier, conductor.

### Unanimous Praise for Dai Buell

Dai Buell has been unanimously acclaimed by the critical and musical fraternity of five countries, who have placed her in a class with the very few. Such a review as the following from the pen of Dr. W. H. in the Hamburger Nachrichten, was the rule abroad without exception: "Without pause she disclosed the contents of a work, devoting herself to it completely. The reverent audience felt that here something was taking place that belongs to the most favored moments of human existence. If the Philharmonic Society should be in need of a pianist of first rank for next season, we emphatically call their attention to Dai Buell."

### Chagnon's Dates

Lucia Chagnon sang The Creation with the Norwich Choral Club on January 3, and on January 8 was soloist with the Banks Glee Club, Bruno Huhn conducting, at Carnegie Hall. Miss Chagnon has been engaged for Montclair, N. J., for January 15 and later in the month will give a recital at Amsterdam, N. Y., followed by a concert in Birmingham, Pa., for the Birmingham School for Girls.



### MARY GARDEN and MARY McCORMIC

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### ARTHUR HICE

Pianist

#### ADDS PHILADELPHIA TO HIS SUCCESSSES

"There was a magnificent display of technical skill and lucidity of understanding in the opening Bach Toccata in C minor. This work, demanding an absolute mastery of material if it is to be played with effect, was not only played cleanly but was given a warmth of tone and 'humanized' feeling that lifted it out of the class of mere pyrotechnics. After hearing Mr. Hice play Bach with each voice speaking so clearly and the digressions so beautifully molded one is inclined to ask for an 'all Bach' evening."

Following Bach the recitalist assayed the difficult A flat major Sonata (Opus 110) of Beethoven. Here Hice followed the tradition of the composer with an understanding that was reverential and fraught with feeling. The opening "moderato cantabile molto espressivo" was given with a spaciousness and grandeur that was profoundly impressive and the succeeding "molto allegro" with its sharp, staccato chords and quick contrasts was interpreted fluently.

The power displayed in these works was carried over into the succeeding group of three Chopin pieces. The audience applauded warmly each group and recalled the artist for several encores."

Phila. Evening Bulletin, Dec. 14, '29

#### "HICE DELIGHTS HEARERS"

(Headline)

"Displaying a rare beauty and strength in the interpretation of his numbers, Arthur Hice was warmly received. . . . He opened with Bach's Toccata in C minor, ably handling the difficult contrapuntal work. Beethoven's Sonata in A flat major (Op. 110) followed. . . drawing a warm burst of applause. . . . Chopin's Nocturne in G major particularly well handled."

Phila. Inquirer, Dec. 14, '29

"Mr. Hice displayed digital dexterity, musical feeling and careful phrasing. . . . The Bach Toccata in C minor and Beethoven's Sonata in A flat (Op. 110) provided ample opportunity for a display of technical facility and musical understanding. . . . The F minor Fantasia (of Chopin) played with great feeling, bringing this difficult work to a brilliant and effective finale."

Phila. Record, Dec. 14, '29

"Outstanding in Mr. Hice's talents are a purity of tone and a spontaneous singing pedal. . . . Clarity of tone in the G major Nocturne of Chopin. . . . 'La Fille aux Cheveux de Lin' invested with a lyrical sensitivity that marked it as significant. . . . The Continental reviewers already have classified him as a pianist of unusual talent. . . . Mr. Hice should be a welcome prodigal to his native shores."

Phila. Public Ledger, Dec. 14, '29

Address All Communications to  
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## Zandonai's Conchita Revived by Chicago Civic Opera Company

Rosa Raisa Stars in Title Role—Rigoletto, Don Quichotte, and the Barber of Seville Also Superbly Given

RIGOLETTO, DECEMBER 28 (EVENING)

CHICAGO.—There was not a single vacant seat at the opera for the reentry of Margherita Salvi, who appeared as Gilda in a repetition of Rigoletto. The young Spanish coloratura soprano is well liked in our midst and the public learned during her first season with us to appreciate her art to its full extent and they came en masse to give her a royal welcome. Winsome, lovely to look at, Miss Salvi rewarded her innumerable admirers by a performance of unquestionable merit both as to song and acting.

First of all, since last year the voice has grown considerably in volume without losing any of its luscious quality. Her technic, as heretofore, is more than adequate and her fireworks and vocal gymnastics up and down the scale still astound the ear. She sang the Caro Nome with such fervent tone as to awaken the full approval of the listeners, who at the conclusion bestowed upon the singer such vehement plaudits as to compel the conductor to stop the performance completely to permit the ovation to have full sway, and Salvi had to bow from left to right of the proscenium before the opera could proceed. Salvi is a big favorite with the public. They enjoy her song, her flute-like trills, her accuracy in matters of tempo, her true pitch, the facility with which she sings and above all, her personality. Magnetism she has galore, and when smiling she discloses a set of shining teeth which makes her even more ravishing to the eye than when in repose—and to top it all, she is modest and unaffected.

Giovanni Inghilleri was heard for the first time here in the title role, in which he displayed a very fine voice, well used, and if his acting had been on a level with his singing, his presentation would have been notable. As it is, Inghilleri should be watched as he has that in him of which great artists are made.

The Duke was entrusted to that sterling tenor, Charles Hackett, who, in glorious fettle, delivered the music with the authority and musicianship that one expects from one of the foremost tenors of the day. His make-up was capital; he looked handsome in his rich costumes and the part had in him an admirable interpreter.

FAUST, DECEMBER 29 (MATINEE)

The last Sunday matinee of the year was devoted to a performance of Gounod's Faust, which was announced as the last presentation of the work for the present season. There were two changes in the cast from the last performance—Alexander Kipnis singing the Mephistopheles instead of Virgilio Lazzari and Richard Bonelli replacing Desire DeFrere as Valentine. Edith Mason was again Marguerite and Rene Maison sang the title role.

DON QUICHOTTE, DECEMBER 30

Don Quichotte, with Vanni-Marcoux as the romantic knight, Coe Glade as La Belle Dulcinee and Edouard Coteuil as Sancho, drew a packed house, which expressed its pleasure as clearly as the patrons who had witnessed the same opera on several previous occasions.

CONCHITA, DECEMBER 31

Riccardo Zandonai's Conchita was wisely chosen by the management for the New Year's Eve gala performance, as it gave an opportunity to Raisa to shine in a new role, in which, let it be said, she scored one of the biggest triumphs since she became a member of our company.

Conchita must not be looked upon as a revival, but may well be classified as a novelty here since it had been given a single performance in 1913 and the impression made then on this reviewer must have been very light, as in the sixteen years that have elapsed no vestige of the production remains precise in our mind and we looked upon the spectacle as though it were completely new to us.

Looking over the files of the MUSICAL COURIER, we notice with pride that sixteen years ago we were not over-enthusiastic about the opera, praising the plot at the time and condemning the music. Age has not changed our verdict, as we find the orchestral score rather empty and uninspiring. The plot, by contrast, is excellent and the story too well known to make it necessary to relate here.

To Rosa Raisa should have been given the first paragraph in this report, as, if Conchita should be retained in the repertory of our company, no one will be more responsible than the famous dramatic soprano, who made her Conchita an object of admiration for the

connoisseur as well as for the layman. A well known Chicagoan stated, she was the "whole show" and Conchita could be renamed "Raisa." Rosa Raisa belongs to that category of sincere artists who dissect a role, and though one cannot get blood from a lemon, nor melody out of cacophony, her singing was inspiring. When she was on the stage we forgot the ugliness of the score to enjoy an interpreter whose ravishing and voluminous voice gave force to a series of or-

chestral noises which would otherwise have irritated the ear; but the disturbances passed unnoticed and we had ample opportunity to enjoy as fine singing as Raisa has ever revealed to us. Indeed, it is by such singing that Raisa stands in the exalted position she now occupies in the realm of grand opera. Though the part is very trying she never floundered; she fought valiantly for a cause that seemed to us unworthy; she defended the opera with the best she had in her; she carried away the public; she had them in the hollow of her hand; she caressed them with lofty tones, then stunned them with the magnitude of her voice and made them believe that poor music can be made good by great interpreters. If Raisa's singing of the part left nothing to be desired, her portrayal, too, was much admired.

The role of Conchita, as is well known, is a cross between Carmen and Mariella. Now, (Continued on page 37)

## Ponselle and Lauri-Volpi at Their Best in Luisa Miller

Metropolitan Begins New Year With Carmen—Other Operas of the Week Include Cavalleria and Pagliacci, Don Giovanni, Meistersinger and Tosca—Grace Moore Makes Vivid Impression—Other Favorites in Familiar Roles.

LUISA MILLER, DECEMBER 30

If Rosa Ponselle and Giacomo Lauri-Volpi ever in their lives sang better than they did for this performance of Verdi's revival we would like to know about it. Miss Ponselle's voice is, if possible, more luscious, more resonant, fuller, richer, more flexible and limitless than it ever has been and she sings with a reserve and art such as is rarely heard on operatic stages today. Furthermore the soprano is today a graceful, lithe creature, an actress of convincing powers.

In Lauri-Volpi as Rodolfo there is found a singer who seems to have blossomed into his own more so than in any other role; the staid phrases of Verdi give him an opportunity to ring out golden tones and the tenor seems to delight in bringing them forth. He is a gallant and buoyant lover, not only in love with Luisa but in love with life.

The remainder of the cast was as heard on the first occasion of the presentation this year: de Luca as Miller, Pasero as the Count, Ludikar as Wurm, Marion Telva as Federica. Mr. Serafin conducted and perhaps the only faint praise of the performance goes to the score itself which grew somewhat monotonous toward the end, for this particular listener. The settings and chorus could not be improved upon.

CARMEN, JANUARY 1 (MATINEE)

For his first offering A. D. 1930, Mr. Gatti-Casazza presented Carmen to a New Year's afternoon audience that filled the house to overflowing. Again Mme. Jeritza was seen and heard in the title role, and her audience rose to her as usual. Grace Moore's luscious voice was heard to splendid advantage in Micaela's grateful aria. For once this interruption of the dramatic continuity of Bizet's otherwise great opera provided a pleasant interlude, thanks to Miss Moore's lovely voice and vocal art. As the hapless Don José, Mr. Martinelli sang with richness of voice and praiseworthy artistic restraint. His acting, particularly in the final tragic episode, was very convincing, and his delivery of the Flower Song won him salvos of applause. Mr. Pinza was an uncommonly personable Escamillo, and sang, moreover, with true distinction. Miss Doninelli and Miss Flexer were commendable as Frasquita and Mercedes. Ably filling out the cast were Messrs. Picco, Bada, d'Angelo and Cehanovsky. A feature of the performance was the beautiful work of the ballet. Mr. Hasselmans gave an effective reading of the score.

CAVALLERIA AND PAGLIACCI, JANUARY 1 (EVENING)

The New Year's evening performance brought Nina Morgana, who returned to the Metropolitan for the season, as Nedda in Pagliacci. The popular young soprano received a very cordial reception. She made a delightful daughter of Calabria. Few sopranos today can sing the difficult part with such a command of style and with such sureness of trills as Miss Morgana does. She was beautifully costumed in both the first and second acts. Antonio Scotti was the Tonio and gave his usual artistic portrayal of this character. Giacomo Lauri-Volpi was enthusiastically applauded after his fine singing of Vesti la giubba and No, Pagliaccio non sono. Paltrinieri made an excellent Beppe and Cehanovsky a competent Silvio; the latter also sang the duet with Mme. Morgana beautifully.

Elena Rakowska headed a fine cast in

## American Opera Company Begins New York Season

Fine Performance of Faust With Excellent Cast

Within a stone's throw of the Metropolitan Opera House the American Opera Company parted its curtain on Monday evening at the Casino Theater at its first New York performance of this season, Faust. It was Faust truly rejuvenated, with an up to date conception as to what Goethe and Gounod had in mind, and sung with voices which were fresh and young. The entire opera was presented with a verve and élan.

The appearance of two Fausts, first the philosopher and then the cavalier, has become traditional with this company. The idea is fair enough, and the male Siebel was a happy departure from buxom ladies singing of their brotherly love for Marguerite. So much for the modest modern touches.

As to the voices: the two Fausts, Charles (Continued on page 34)

## Janet Lewis Wed to Eugene Goossens

Eugene Goossens and Janet Lewis were married on Sunday morning in the chapel of the North Woodward Congregational Church, Detroit. The wedding was almost private, those present being the bride's parents, Mr. and Mrs. Leon D. Lewis; Jefferson B. Webb, manager of the Detroit Symphony Orchestra, and Mrs. Webb; A. J. Warner and Arthur William. At the termination of the afternoon concert of the Detroit Symphony Orchestra, which Mr. Goossens conducted, he and his bride left on a brief wedding trip before returning to Rochester. Mrs. Goossens is twenty-one years old, and has for several years been studying piano at the Eastman School of Music.



ROSA PONSELLE.

A remarkably clever and characteristic sketch by the Cuban artist, Alemán. Those who have seen Miss Ponselle flash her lustrous eyes will appreciate the prominence which Alemán has given to those beautiful orbs.

# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK JANUARY 11, 1930 No. 2596

To Janet and 'Gene Goossens—Congratulations!

Extra! Extra! Don Giovanni draws crowded  
houses to the Metropolitan!!

Nearly two weeks of the New Year have passed  
and many listeners still prefer comedy to counter-  
point on the radio.

The automobile show is on here and proves that  
the latest models in motors are more attractive than  
the latest models in music.

The Evening Post spoke of The Barber of Seville  
the other day as "Bellini's old war horse." Of  
course what the old Evening Post meant was Ros-  
sini's ever young opera.

War is to be made impossible soon, according to  
the leading statesmen of the world. If the plan  
succeeds there will be dull days around the opera  
houses for the rival prima donnas, male and female.

The Wagner Ring cycle to be given at the Metro-  
politan next month will be heard in its entirety,  
without any cuts whatsoever, an experience which  
the patrons of that institution have not had since  
1899.

Current confessional literature has taken on an  
appalling degree of frankness. Now some mod-  
ernistic composer may be expected to put out a  
book which will tell what he really thinks of when  
he pens his most dankly darksome pages.

Recent public disclosure of the financial difficul-  
ties of a prominent New York piano firm leads the  
Evening Sun to remark sagely: "Nobody makes  
much money in the piano business any more except  
the polishers who make a specialty of removing gin  
stains and cigarette burns from the case."

It had to come and now that it is here, one may  
confidently look for further developments along the  
same line. Last Sunday there took place the Ameri-  
can premiere of a new important composition,  
Wiener's jazz concerto for piano and string orchestra,  
and it was given in a New York broadcasting  
studio for radio listeners only. Iturbi played the  
work. Earlier in the fortnight there had been two  
other premieres staged in the same manner, Grain-

ger's Spoon River and Whithorne's A Vaudeville.  
Significant occurrences, these radio premieres, and  
full of thought matter for those musicians who  
study the trend of the times and are open minded  
enough to understand the direction in which it is  
progressing.

That wonder of wonder children, Yehudi Menu-  
hin, made his reappearance in this city last week  
and conquered our public and critics anew. He  
seems destined to go on toward full artistic matur-  
ity, like those other erstwhile recent child violinists  
of genius, Heifetz, Elman, Seidel, Rosen.

Mendelssohn's Elijah was sung in German last  
week and the program gave the work the name of  
"Elias," a title unfamiliar in New York, where the  
Mendelssohn oratorio is known chiefly in the Eng-  
lish language. However, even as "Elias," the lovely  
music appealed anew and gave deep pleasure espe-  
cially to those who feel that the genius of Men-  
delssohn entitles him to much more frequent hearing  
than he receives these days.

Opera in English is in town for a short stay at  
the Casino Theater, situated across the street from  
the Metropolitan, where Italian, German, and French  
hold the boards. The English words which chiefly  
interest the foreign singers at the Metropolitan are  
those printed on their salary checks. There is nothing  
blameworthy attached to that. The singers prob-  
ably all would sing English if the Metropolitan or  
its audiences insisted upon our language being  
used. However, that seems to be a prospect as far  
distant as from the earth to the sun.

After an absence of two and one-half years,  
Rudolph Ganz, former conductor of the St. Louis  
Orchestra, returned there recently as the piano solo-  
ist at a concert of that organization. When Mr.  
Ganz stepped to the platform the orchestra and  
audience arose and received him with prolonged ap-  
plause. The artist was visibly moved at a reception  
which proved to him that he was remembered well in  
a city where he had labored so gladly and warmly for  
the symphonic cause. Mr. Ganz played Rach-  
maninoff's second concerto and of course his per-  
formance won further tributes of admiration.

The news that Sir Henry Wood, one of England's  
foremost conductors, has accepted a three weeks'  
engagement to conduct a symphony orchestra (his  
own) at the Coliseum, one of London's largest  
vaudeville houses, sustains, at least as far as Sir  
Henry is concerned, the MUSICAL COURIER's view  
that it is not below a great musician's dignity to  
appear in vaudeville. One can play just as artisti-  
cally at the Coliseum as at Queen's Hall, just as  
well at the Palace as at Carnegie. The main thing,  
as Henry Wood believes, is to popularize and propa-  
gate good music, and the vaudeville houses offer a  
good and well populated field for this purpose.

Wagner opera will visit many American cities this  
winter, some of which are to hear the complete  
Nibelungen Ring for the first time. The performing  
medium is the German Grand Opera Company,  
which opened its transcontinental tour last Monday  
in Washington. Today, in Philadelphia, there are  
a Rhinegold matinee and an evening hearing of Tris-  
tan and Isolde. Sol Hurok, manager of the organi-  
zation, reports a large advance sale all along the line.  
It is encouraging for musical art in our land that  
New York and Chicago are not to have a monopoly  
this winter of the operas of Wagner's Ring of the  
Nibelungen.

Louis H. Bourdon, Canada's leading impresario,  
who has introduced to the Dominion an almost en-  
dless list of musical celebrities, both domestic and for-  
eign, tells us that in all his years of activity he has  
never had a real concert hall at his disposal. He  
had to present every one of his hundreds of artists  
(among whom were the world's greatest) in picture  
houses, vaudeville theaters, churches, skating-rinks,  
hotel halls, "hockey homes," etc. When the Paris  
Conservatoire Orchestra came to Montreal, with  
André Messager as conductor, their two concerts  
were given after the regular evening shows at Lowe's  
Theater. The first concert began after one o'clock in  
the morning and the second shortly after midnight.  
It seems remarkable that in a country like Canada,  
where music is appreciated as much as anywhere  
else, nobody in any of her cities has as yet con-  
ceived the idea of erecting a hall worthy of housing  
the concerts of distinguished artists. Wake up,  
neighbors, what seems to be the matter?

## Safe!

It is said that there are millions of people in  
the United States who listen with pleasure to  
music. Probably. But that does not mean that  
these millions are what are commonly known as  
"music lovers." It demands something more  
than idle listening to music when it is brought  
to one to be a genuine music lover. A music  
lover is one who practices music, or who spends  
money on music, or who otherwise makes some  
effort to attain to the enjoyment of music. The  
average radio or picture-theater or café music  
lover does not belong in that distinguished  
category.

There is a widespread belief that all the great  
mass or wave of music that America is being  
subjected to, or blessed with at the present time  
will create new music lovers; that concert and  
opera audiences will increase in size; that there  
will be more serious music study. In other  
words, it is believed that many of the idle radio,  
movie and café listeners of today will awaken  
to a genuine interest in music and will seek it  
out instead of simply allowing it to seek them  
out.

Something of the sort is almost sure to hap-  
pen. People who are really devoted to a thing  
never remain passive, and the opportunities at  
hand, as never before, of becoming acquainted  
with music, must, eventually, awaken a real love  
of music where there was no such love because  
music was simply unknown. Conditions in  
America have been such that a considerable  
proportion of our population heard almost  
no music. The small town and rural  
population were evidently cut off from such  
enjoyment until the invention of the phono-  
graph and the player-piano. Even after  
these inventions were made, their scope and  
the expense attached to their use made them  
largely ineffective in creating a musical atmos-  
phere in non-musical homes. The radio and  
new sound pictures effected in a year what  
these earlier mechanical inventions could not  
have effected in a decade or more. The old-  
time cabinet organ, and the out-of-tune and tune-  
less piano, plus whatever other instruments may  
have been available, hardly possessed the charm  
that is a feature of properly made mechanical  
music. The result of music lessons was rarely  
to instill a love for music into the the mind and  
heart of the student.

Not all humans are musical, nor, presumably,  
will all humans ever be musical. Tastes, for-  
tunately, differ, and so do talents. It is important,  
therefore, that everyone should be exposed to  
the charm of music so that the musical few may  
be moved to take it up as a vocation or an avoca-  
tion. That is what is happening today. Every-  
body is hearing music—almost everybody, at  
least. Some are sure to be deeply impressed  
and may be expected to try their own hands at  
the making of it, and to become concert patrons  
whenever opportunity arises.

A "history of hobbies" would be useful at the  
present juncture as an aid to the prophet who  
would foresee and foretell the future. It  
would probably be found, were such a history  
available, that people with a leaning in any par-  
ticular direction found means, in all ages of  
the world's development, of getting close to that  
branch of learning or recreation. That psy-  
chological trend is not likely to break down now.  
The man of literary leanings will try to write,  
or will spend much of his time reading; the  
would-be actor may be frustrated by conditions,  
but he will at least see as many plays as pos-  
sible; the music lover will, as in the past, toot  
a horn or strum on some instrument with  
strings, and will wish not only to hear music  
but to get as near to the world of music as pos-  
sible by patronizing concerts.

We have only to look about us to see his  
taking place daily. And with the progress of  
the widespread influence of mechanical music,  
the number of those who make music a hobby  
will, presumably, increase enormously. Will  
they be satisfied to sit next to their radio loud-  
speaker, or to visit "talkie" houses? If past ex-  
perience is any criterion, they will not. They  
will claim an active participation in music by  
going to places where music is made. It is a  
matter of a great awakening, a time of adjust-  
ment, but the future of music and the musician  
is safe.



# Variations

By the Editor-in-Chief

A tremor of shock and grief went through musical New York last week when it became known to his hundreds of friends here that Alexander Lambert had passed away tragically after being struck by a taxicab.

Lambert, who came to this city as a youth, was an integral part of its most important tonal history. New Yorkers who are in middle age and in musical life can hardly remember a time when they did not see the tall, spare figure, slightly stooped, and the clear cut, characteristic, quizzical features of Lambert, at all the noteworthy concerts, opera performances, and musical receptions and dinners. He was a landmark and an institution in our tonal circles. Everyone knew him, all of us liked him, and he was admired even by those of his colleagues who were envious of his lasting artistic and material success.

That success was based primarily on his merit as a teacher of piano playing, although he had been active in his earlier days here also as a concert pianist and composer. He appeared in recital and with the orchestras; he assisted at various chamber music concerts; he wrote a charming Arabesque for piano; and he compiled a Piano Method which remains one of the standard pedagogical best sellers of the present day.

Aside from his musical abilities, Lambert possessed, too, acumen and shrewdness in business matters, and having secured a competence through sound judgment in his management of the New York College of Music, he made wise investments, and spent the remainder of his existence free from all monetary cares. He had a luxurious studio home, and was surrounded by objects of art, a comprehensive musical library, and a remarkable collection of signed photographs and autograph letters of celebrated composers and performers, including those of Liszt, Wagner, Beethoven and Rubinstein.

Outstanding in the furnishings of Lambert's home were two grand pianos, for he never gave up his teaching, and was active to the end, as a private instructor and as a member of the faculty of the Curtis Institute in Philadelphia.

Teaching was in fact one of Lambert's two passions in life, as Walter Damrosch stressed in his feeling eulogy beside the bier of his intimate companion of so many years. "His other passion," added Mr. Damrosch, his voice shaken by emotion, "was that of friendship. He had a peculiar genius for making and keeping friends. He gave to them unsparingly of his devotion and loyalty and asked nothing in return—except when he badgered us conductors periodically with ceaseless insistence, in the matter of extending orchestral appearances to particularly deserving young artists."

Josef Hofmann, touring America at the age of ten, was a protégé of Lambert, who induced the late Commodore Gerry to raise a fund which enabled the boy to be temporarily retired from public performance and sent to Dresden for the course of study with Rubinstein which probably saved Hofmann to the musical world as one of its greatest representatives. The mature Hofmann remained a close friend of Lambert through the years and made his home with him for long periods. At the obsequies last week, Hofmann was a deeply stricken mourner. He played Chopin's Funeral March during the simple, unreligious ceremony, and accompanied Jascha Heifetz in Schubert's Ave Maria.

The late Rafael Joseffy, Theodore Thomas, Dr. Leopold Damrosch, Anton Seidl, Moritz Moszkowski, Jean De Reszke, Gustav Mahler, James G. Hunkeler, were intimates of Lambert. Of the living famous musical personages, practically all figured among the friends of him whom nearly everybody affectionately called "Alex."

Perhaps his finest quality was his unfailing kindness to young musicians, and they included not only those whom he had taught. His heart and his purse were at the constant disposal of those struggling to begin careers. All he asked was that they possess real talent. He hated mediocrity and arraigned it in merciless terms. Lambert never minced words in such cases. He was, in fact, unswervingly truthful and had the courage of his condemnations, for he feared no one when he knew he was right in his opinion.

A soft heart, however, lay underneath his quick anger and his ready sarcasm, and often he would follow his scolding of some assuming but needy

mediocrity with a present of money or the securing of lucrative employment.

Lambert was a most abstemious man in matters of food and drink. He never smoked. He went to bed early and arose and started work at an hour when most of his colleagues were turning over for a coda to their night's sleep. He was restless physically and mentally. He never sat through a concert, opera, or theatrical performance. He made visits to Europe that sometimes lasted only two or three days. His chief recreations were walking, amateur photography, talking about piano-playing, and indulging in a game of poker. Whenever he lost at cards he always declared that he would never play again.

A genuine, sweet, lovable soul was Alexander Lambert, and as quaint a character as ever I knew. When his blameless, busy, and useful life snuffed out so suddenly and needlessly, New York lost an



Do you remember the serialized cartoon of Chaliapin in this department last week? Well, for fear that Chaliapin would revenge himself upon Aleman by drawing a cartoon of the artist, that gentleman has done it himself, and here it is.

original and picturesque musical citizen and one who achieved a truly significant work in furthering and maintaining the highest standards of piano art in this metropolis.

S. G. H. has written twice to this department asking whether operatic tenors cannot or will not follow Verdi's indicated wish to have a pianissimo high B flat end his Celeste Aida aria. The answer was not given because it seems so obvious. Some tenors cannot sing that high B flat pianissimo, and others prefer to sing it forte so as to create what they consider greater effect. It is vocally more difficult to sing a high B flat with a lovely quality of pianissimo than to bellow it at the top capacity of the throat and lungs.

The note, in question, as a matter of fact, is not actually marked by Verdi with anything but the expression "morendo," which, freely translated, means "dying away." However, the four short repeated F's immediately preceding the B flat, are indicated to be sung "pp." It is natural to assume, therefore, that if the note which follows them is to sound "morendo," it must be at least pp and then some. Lest anyone imagine that there is nothing softer than pp in the tenor voice, it is well to recall that in the same Celeste Aida aria, Verdi has marked some tones ppp, and even pppp!

S. G. H. asks also: "Is it true, as Mme. Valeri recently affirmed, that no living tenor at present can sing the Celeste Aida B flat the way Verdi desires?"

I believe I know at least five very much alive tenors who could sing a lovely pianissimo high B flat. However, neither S. G. H., nor anyone else, will catch me naming them, except to myself, in a whisper, and in a closed room which I have first searched thoroughly to make sure of my solitude.

Resounding high B flats and C's have been done and are done so often that their appeal is no longer

novel, even though the so called groundlings and also many of the higherups never fail to bestow explosive paid and unpaid applause and c. o. d. cheers upon any tenor who bawls even a high A and holds on to it for three and one-half seconds or longer.

The first tenor who makes a true "morendo" of the Celeste Aida finale and deletes the sob from Ridi, Pagliaccio, may see himself hailed as the greatest vocal hero of our age.

Life, the humorous weekly, which is always saying something comical about music, had these remarks in its issue of January 3: "They laughed at me when I sat down at the piano. And you can imagine my embarrassment when I found that I was sitting in front of a modernistic writing desk. . . . It would be quite an improvement if you could take a radio set apart and clean out all the string trios. . . . We don't see why a piccolo player doesn't just sit and whistle. . . . If cigarettes make you so nervous that your hand shakes, learn to play a mandolin. . . . Apple cider will age ten years in half an hour if you open the keg and put it near the radio where it can hear Rudy Vallée."

And speaking of Rudy Vallée, the esteemed quarter-voice singer, I must conscientiously report the receipt of the attached letter:

New York, January 3, 1930.

Dear Variations Editor:

Your crack at the crooning of Rudy Vallée, the idol of the radio and nightclubs, in the recent issue of the MUSICAL COURIER proves one thing to my feminine mind. . . .

That is: That all men, particularly those with the semblance of greatness, at hearts are infants. Childish, demanding the attention of all, intolerant. When Rudolph Valentino was at his height in mob popularity it was laughable to those intelligent women who could feel his magnetic charm to hear the jeering cries of really important men who were jealous. Yes, jealous is the word. How petty and how silly! Why not let the women enjoy a little slushy sentimentality?

Sometimes at night, when I am dressing to go to the opera (maybe to hear Lohengrin, or perhaps some work just as important musically or dramatically), I turn on my radio. Inevitably I hear that soft, tonally pleasant voice of Master Vallée gurgling "For I'm just a Vagabond Lover" and other present day ditties. And I enjoy hearing him, he is so inoffensive, like being in love with a schoolboy. The music is soft, the voice is low and pleasant, and the rhythm good.

Believe me, Mr. Editor, compared to a few of the opera performances I have heard at the Metropolitan, where tenors bellow and primadonnas screech, I would prefer staying at home listening to Rudy Vallée "vocalize his amorous lay in a tired, pitiful hum" as you so curtly say.

And I am not Vallée's press agent, although I should not mind—financially speaking.

Yours truly,

ONE OF THE MOB.

At the Menuhin concert last week there were scattered in the audience several dozen little boys who looked as though they might be infantile Elmans and Heifetzes. "Is Ricci here?" I asked Oscar Thompson, of the Evening Post. "I don't know," he answered, "but I can see plenty of other nouveaux Ricci about."

W. J. Henderson, too, hit upon a happy phrase in his weekly Sun essay when he spoke last Saturday of the "staccato chatter" of modernistic composers.

It is strange that while sex plays such an overwhelming role in modern literature, drama, and poetry, it is given almost no consideration in modern music. Maybe that is what's the matter with modern music.

A bigger and better piano Ballade than Chopin's in F minor, opus 52, may be expected to appear at about the same time as a bigger and better Scherzo than the same composer's in C sharp minor.

The Evening World publishes a gossip, anonymous musical column called Chromatics—my private guess is that Julius Seaman, associate critic to Samuel Chotzinoff (Morning World) conducts it—and last Saturday the department ran this anecdote: "One of the more eminent critics stole into Carnegie Hall the other night just as Mr. Mengelberg was finishing the Strauss dance from Salome. The conductor had omitted the Pijper 'Epigrams' because the orchestra parts did not arrive in time. The new arrival listened intently, and turned to a colleague on the way out. 'I didn't like that new thing, did you?' he asked."

Richard L. Stokes, critic of the Evening World, is a believer in the newspaper axiom that the giving of news requires the mentioning of names. Speaking of the financing of the American Opera Company, playing in New York this week, Mr. Stokes

writes in his issue of January 4: "The enterprise has received imposing financial support from wealthy Americans. Mr. and Mrs. William T. Carrington of this city are said to have contributed in all \$280,000. Alfred Schoellkopf guarantees an annual season of one week in Buffalo, and donates \$25,000 yearly to the company. Mrs. Rockefeller McCormick has guaranteed \$25,000 annually for the next five years. Ira Nelson Morris, former Minister to Sweden, gave \$15,000 of the \$25,000 required for producing Yolanda of Cyprus."

"These infant prodigies in music, like Menuhin and Ricci, are all right in their way," B. J. informs the *MUSICAL COURIER*, "but as a proud father, let me tell you what my four months old son did the other day. I took him to the piano and held him over the keys. His little foot reached out unerringly toward the ivories and touched the low C. As you know, a low C is the first note of Strauss' Thus Spake Zarathustra. Convinced of the genius of our offspring, wife and I intend to put him out in recital this season. Meanwhile, although we had originally christened him as John Henry, we are changing those names to Amadeus Wolfgang Richard Strauss Toscanini. We will add the name of the philosopher who wrote Zarathustra, but at the moment I do not know how to spell it."

This paper recently published a picture of the well known Sittig Trio and the linotyper made the caption read: "Sitting Trio Announces Concert." Louis A. Mattson, assistant manager of the Philadelphia Orchestra, sends this comment: "No doubt your paper meant that the Sittig Trio are not only sitting but also sitting pretty."

America is a country where a new substitute for gasoline would cause infinitely more national excitement than a new American symphony, sonata, concerto, or grand opera.

Charles L. Wagner, who ambidextrously manages concerts with one hand, and produces plays with the other, sometimes stops to pen pithy paragraphs which he sends to *Variations*. His latest comes from Ogden, Utah, whence he writes: "Looking at the big Salt Lake, a great idea came to me. Why not pipe those briny waters to irrigate waste lands in the vicinity, and raise enormous crops of salt-fed dill pickles. What with the polygamous traditions of the neighborhood those tart edibles should multiply rapidly. I have positive agricultural genius. If God had not made me a manager I would have made myself a gardener."

In Havana, they are having Mlada, Tsar Saltan, Kitej, and Snegourochka. No, those are not Russian dishes, but Russian operas.

Wagner's Ring will encircle and enchain us again at the Metropolitan, on the afternoons of February 21, 27, March 7 and 14.

Although the Automobile Show is on here, *Variations* will resist manfully the temptation to try to give any new twist to the Chrysler-Kreisler joke.

A vocal teacher tells that she intends to change her studio sign, "Voice Trials," to "Scream Tests."

LEONARD LIEBLING.

### KRUEGER'S SYMPHONY PROGRAMS

The list arranged by Conductor Karl Krueger for the Seattle Symphony Orchestra programs from October 7 to February 17, ten weeks, is at hand. More than half of the season is already past history; the rest is to come. The list includes works from the standard classical repertory and many novelties. Among the symphonies there is only one of Tchaikovsky, the fifth; two of Beethoven, the seventh and eighth; among the Wagner works to be given are the prelude to *Die Meistersinger*, *A Faust Overture*, *Prelude and Love Death* from *Tristan*, *Siegfried's Rhine Journey* and *Funeral March*, and the *Tannhäuser Overture*; Strauss is represented by the *Salome Dance*, his *serenade for wind instruments*, and *Till Eulenspiegel*; Griffes' tone poem, *Under the Pleasure Dome of Kubla Khan*, is on the list; Brahms' symphonies Nos. 1 and 3; Stravinsky's *Fire Bird*; Ravel's *La Valse*; Debussy's *Iberia*; and Roussel's *Au Bord du Fleuve Sacre*. Among the decidedly unusual works is Debussy's *Rhapsody for solo clarinet and orchestra*, announced to be played by Nicholas Oeconomacos.

Seattle is certainly having a treat this winter in the way of symphony music, and the fact that the

concerts are conducted by Karl Krueger is a guarantee of excellence in interpretation and performance.

### OLD PROGRAM MUSIC

Opinions will always be divided on the respective merits of program music and absolute music. Half of the world, in fact, does not know what the other half is talking about, and cannot tell whether the composer had a program in mind or simply wrote what he felt. Rossini is often credited with dividing music into two kinds: good music, and bad music. But even that apparently satisfactory division has its difficulties; for much of the music which Rossini considered bad is now supposed to be good, and much of the music he valued very highly, including his own, is now put aside. Long before Rossini's day an English author wrote:

"It would be yet more strange to represent visible objects by sounds that have no ideas annexed to them, and to make something like description in music. Yet it is certain there may be confused, imperfect notions of this nature raised in the imagination by an artificial composition of notes; and we find that great masters in the art are able, sometimes, to set their hearers in the heat and hurry of a battle, to overcast their minds with melancholy scenes and apprehensions of death and funerals, or to lull them into pleasing dreams of groves and elysiums."

We who live in 1930 can look back on much descriptive music by Richard Strauss and Berlioz; by Chopin and Schumann; by Beethoven and Haydn. But who were the "great masters in the art" to whom Joseph Addison referred when he wrote his essay in 1712?

Bach and Handel were only twenty-seven years of age in 1712 and must have been unknown to Addison.

Gluck did not appear on this planet till two years after the essay was published. Twenty years later Haydn was born. His descriptive prelude to the *Creation* was composed in 1798. Addison was buried in Westminster Abbey nearly seventy years before Haydn first heard Handel's *Messiah* there, from which he derived his inspiration for the *Creation*.

The tempest in Beethoven's *Pastoral* symphony belongs to the year 1808. Rossini's rain storm in the *Barber of Seville* was first heard in 1816. Berlioz completed his *Fantastic* symphony in 1832, and some of Richard Strauss' works were written two hundred years after Addison's essay.

Who could have been the "great masters in the art" whom Addison had heard in England? Humphreys? Purcell? Perhaps the *Frost Scene* may have appealed to him.

Yet, wonderful to say, Addison was perfectly right. His essay might just as well have been written in 1912 as in 1712. It is still "strange to represent visible objects by sounds that have no ideas annexed to them, and to make something like description in music."

It is easy enough to search old authors for praises or criticisms of music and musicians in general. Plato, Shakespeare, Milton, and Carlyle are dragged in as ornaments to many a youthful essay on music. But seldom does a criticism on contemporary music carry weight two centuries later. C. L.

### UNABRIDGED WAGNER

The announcement is made that the Metropolitan Opera Company is to give the Wagner operas uncut in its matinee series this year.

The question of to cut or not to cut is a mooted one, and has been since the early days of Wagner. As was pointed out by a noted musician recently, the objections that critics of Wagner's early days had to his operas were not to the melodic portions of them, but to the dreary wastes (as they then seemed) of "accompanied recitative."

Today we have learned to accept Wagner, partly because we like it and partly because it is Wagner. It would seem, however, that, at least in so far as the *Nibelungen Ring* is concerned, cuts were properly in order. Wagner wrote the three operas of the trilogy in such a manner that each of them could be given alone. The libretto of each, therefore, contains a story of what has gone before. When these operas are given as part of a cycle this repetition is certainly unnecessary, and most of it is tiresome.

It is absurd to deny that there are superfluities in the Wagner operas. Perhaps not in all of them, but certainly in the majority of them. It is also useless to deny that the works are mostly too long for comfort. Even supposing that every moment of the drama and the music were absolutely essential, yet the human mind, and particularly the human body, would become weary during the performance.

On the other hand, it may be well for the Metropolitan to live up to a tradition of uncut Wagner.

There are people who will argue that they have a "right" to hear Wagner as it was written. It is possible to argue, however, that Wagner could be made more popular and more acceptable to the general public if it were brought within average opera length. So many of the beauties of it could be retained that it would really be no great injury to the Wagner Muse to play the works in this manner, and those who have a limited capacity, as most people have, of musical absorption, would probably actually get more out of it in shortened form than they do with its present "heavenly lengths."

### BRUSSELS' NEW CONCERT HALL

The new concert hall of the Palais des Beaux Arts, which was recently opened in Brussels, is considered by many to be the finest in Europe if not in the world. The work of the great architect, Victor Horta, it is built in the shape of an immense oval, flattened at the back. It is fifty and a half meters long and nearly thirty-one wide and fifteen high, and can seat 2,115 people, practically every one of whom has a full view of the stage.

The stage occupies the pointed end of the oval and is opposite the royal box. The floor of the auditorium is divided into three rising sections, the orchestra, the corbeille (or what is known in England as the "pit") and the balcony. Above the first row of boxes, which stretches to either side of the royal box, rise the galleries, while the sides of the hall are composed entirely of tiers of boxes. The ceiling is built on three different planes—like three concentric horseshoes—behind whose mouldings the lights are concealed. The outermost circle is carried on around the stage.

The hall provides for a single stream of sound and eliminates all possibility of an echo. With this end in view, all applied decorations have been omitted, but the auditorium nevertheless has an extraordinary air of gaiety and elegance. The sober combination of straight lines and curves has produced an effect of simplicity that is impressive.

Unfortunately the beauty of the pale gray walls and columns, together with the silver gray wainscoting, picked out with touches of gold, has been seriously disturbed, to many people's way of thinking, by the exaggerated red of the seats and the no less aggressive green of the carpets.

But the acoustics, which are after all the most important factor, seem to be excellent. The sound is a little bright, a little crude; this is an advantage, perhaps, in the case of loud or resonant musical passages, but it is inclined to detract from the delicacy of the softer passages. On the whole, however, the new building is a great work of art of which Brussels may well be proud.

### VOCAL LINGUISTS

The polyglot program has become so much a standard model for song recitalists that to question its propriety is to incur the odium of heresy. Nevertheless one may ask whether in the case of young singers, who do not speak the languages in which they aim to convey subtle sentiments and poignant emotions, it would not be better to try their luck in the language which they command. Those in the audience who do not understand German, French or Italian (and are not ashamed to admit it) will certainly get more enjoyment out of the performance; and those who do know these languages properly will much prefer perfect English to the imperfect "original" that is so often served up in our concert halls. The effect of this kind of language on a native can only be guessed if we imagine a foreigner—say, an Italian landing for the first time in this country—reciting a familiar verse, like

"Music, when sweet voices die  
Lingers in the memory, . . ."

for the notion that a language is easier to sing than to speak, or that music covers up the imperfections of speech, is a complete fallacy.

The custom of singing in the original arose firstly from the fact that most translations are bad, secondly from the assumption that recital audiences are so educated as to understand the words. But translations can be improved, and if there were an insistent demand from singers poets of distinction would be more ready to make the attempt. Already there exists, in an English publication, a series of translations of Schubert songs that are more or less equivalent to the originals. The assumption of a linguistically gifted audience capable of coping with the multilingual recital program of today is, of course, preposterous. Singers try to mitigate their plight by supplying them with translated texts, but the feat of reconciling these translations with the words actually sung and enjoying the expressive



qualities of the music at the same time requires the faculties of a prodigy.

But why, we ask ourselves, should a singer be expected to be a linguist as well as an interpreter? It takes an actor the better part of a lifetime to arrive at perfection of diction and delivery in one tongue—his own; how can a singer expect to do it in four or five? Not one out of a hundred of the singers implicitly professing this accomplishment commands more than one of the foreign tongues for purposes of conversation, let alone interpretation (which involves intimate familiarities of emphasis, intonation, inflection and suggestion). Why keep up this impossible bluff?

There are two alternatives. Either sing in English or concentrate on one language at a time. As for the first: an intelligent and gifted singer specializing in good translations would, in our opinion, score a unique success, for he (or she) would be able to reveal to thousands of music-lovers the greatest quality of the Lied—that subtle harmony between thought and sound, of the poetic and the musical phrase. As for the second: the stylistic quality of the program would improve by concentrating on one language and one kind of songs. The "salad" program of today is a concession to vaudeville taste, which the cultured communities of our day no longer require.

C. S.

## EIN MUSIKANT VON GOTTES GNADEN

(A Musician by God's Grace)

Such is Dr. Albert Noelte's characterization of Frederick A. Stock, who is celebrating his twenty-fifth anniversary as conductor of the Chicago Symphony Orchestra. When Theodore Thomas, one of the pioneers of music in America, became conductor of the orchestra in 1891, Frederick Stock led the viola section; on Thomas' death in 1905 he was elected leader of the orchestra, having since 1901 demonstrated his exceptional gifts and vast musical knowledge as assistant conductor.

Carrying on his eminent predecessor's efforts in spreading and intensifying the love for good music in America, Mr. Stock has made of the Chicago orchestra one of the premier organizations of its kind in the world, and has done more for the promulgation of the works of American composers than any other conductor in the past quarter of a century.

It was Theodore Thomas who designated Stock as his successor, and Thomas' sagacity and foresight have been more than vindicated. Chicago, and indeed the entire nation, does homage to the distinguished conductor of the Middle West, and the cultured and musical element everywhere hopes that Frederick A. Stock, who is still a comparatively young man, may continue for many more years in his activity as one of America's musical leaders.

## Readers' Forum

### A Sympathetic Letter From Russia

(The letter which follows was addressed through the MUSICAL COURIER to William O'Toole, whose application of psychology to music teaching has aroused interest abroad as it has at home. The Editor.)

DEAR SIR:

Your work as a conductor of Teachers' Classes and mine, as a professor of the methodology of piano playing, are very much alike. As I can not dwell on theory only but am obliged to explain different principles and movements on pupils, so you, Sir, in your practical work must realize the importance of some theoretically set points of view and some principles that must first be explained theoretically and then shown to the students in practice.

I was very glad to have read in the MUSICAL COURIER (June 29, 1929) about your musical views and pedagogical "credo," so much more, that they completely coincide with mine. But in a short article, such as was inserted in the above mentioned magazine, it is difficult to say much, and therefore I take the liberty, Sir, to explain to you "my" chief points of view on the right method of piano playing, and ask your kindness in criticising them.

I consider the three types given by Wundt in his *Psychophysiology*: (a) Motorical, (b) Sensorial, and (c) of

Natural Reaction, produce three different types in pianism and require three different ways of teaching.

The first, as a simpler type, is oftener met, and gives us, as a product, good pianistic machines, rising sometimes to high developed virtuosi. But the drawback is that these types merely discharge their emotions in physical movements, without concentrating their attention upon musical elements, sometimes not even upon the physical movements themselves. These pupils, under guidance of professional teachers, give us instances of quick success in technic but are often very poor musicians.

The opposite type—the sensorial—if badly taught, gives us as a product, amateurs. These people feel music well and are generally considered good musicians according to the ideas expressed by them and according to their outspoken judgments, but when performing they often show the poverty of their professional habits.

The neutral type—the type of natural reaction—is the best, i. e., pupils who can concentrate their attention on both moments: feeling (perception) and movement, accentuating in turns on each.

It is quite comprehensible that these three types can be of different musical talent, musical endowment having its own elements: sense of pitch, musical memory, sense of rhythm, richness of musical associations, and so on. But the real pedagogical leading of a pupil requires a knowledge of the musical type to which he belongs, without which it is impossible to find the shortest way for pupil guidance.

As the work of Wundt's pupils have shown us, a sensorist can easily acquire technic, but it is difficult for a motorical type to acquire the specific qualities of a sensorist. This brings us to the conclusion, that sounds first absurd, but proves to be right: in looking for means of development of musical talent it is useful sometimes to stop the technical progress of a pupil and try to concentrate all his attention upon the musical.

The single means and the first, to which a teacher (having to do with a motorical type) must pay attention, is the development of his "muscular feeling." Only when a pupil from his birth possesses this quality, or is taught to connect his inner musical image with his muscular feeling (a complex of some elementary feelings) is he on the right track and able to succeed rapidly. I consider the muscular feeling very important and the development of it parallel with the development of the musical talent, the chief aim in the pianistic pedagogy.

Of course I cannot relate much in a letter, but if it interests you, Sir, I shall explain in my future letters, how I came to it and what it proved to be.

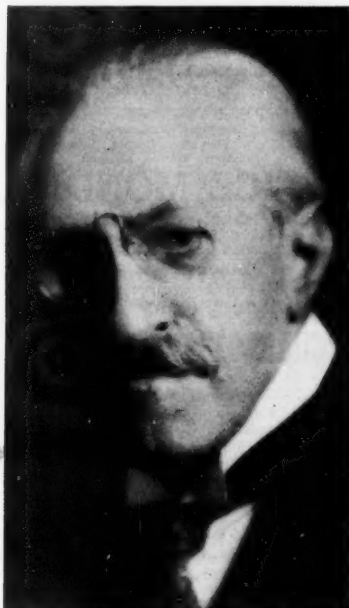
My kindest regards,

(Signed) VICTOR IVANOVSKI.

## Obituary

### ALEXANDER LAMBERT

Alexander Lambert, renowned pianist and teacher, was killed at Eighty-sixth Street and Columbus Avenue, New York City, by a taxicab, on the last day of the old year,



THE LATE ALEXANDER LAMBERT

1929. At the time of his death Mr. Lambert was sixty-eight years old, in excellent health, and busily teaching at the Curtis Institute in Philadelphia and at his New York studio in the Belnord Apartments. He was a prominent figure in New York's musical life since 1884, was on intimate terms with many of the world's greatest musicians of the last half century, and is widely and deeply mourned by a host of friends here and abroad.

The deceased was born in Warsaw, Poland, in 1862. At the age of ten he began to receive piano instruction from his father, Henry L. Lambert, and after two years he was sent to the Vienna Conservatory on Rubinstein's advice. He graduated from Prof. Julius Epstein's class at 16. After two further years of study, during which time he was under the tutelage of Urban, of Berlin,

the composition teacher of Paderewski, Josef Hofmann, George Liebling and many other prominent musicians, Lambert went to New York, where he gave successful concerts in Steinway Hall. Then he returned to Europe, making concert tours through Germany and Russia, and completing his studies under Liszt at Weimar. He returned to America in 1884, winning renown in appearances in New York, Boston, Chicago and elsewhere.

In 1888 Lambert became director of the New York College of Music, which position he held till 1906, when he sold the very successful school and devoted himself to private teaching. Among his pupils were many of America's leading pianists, and his fame as a teacher was second to none in this country. As a composer he contributed a number of attractive piano pieces to the literature of the instrument. He also wrote a Piano Method for Beginners and a Systematic Course of Studies in three volumes.

At the funeral services on January 2 over 400 persons crowded the Lambert studios and overflowed into the corridors. The coffin was buried under a mass of floral tributes, and in the absence of a religious ceremony Dr. Walter Damosch delivered a heartfelt eulogy of the departed. Josef Hofmann played Chopin's Funeral March and Jascha Heifetz, accompanied by Mr. Hofmann contributed Schubert's Ave Maria.

Among the honorary pallbearers were Walter Damosch, Jascha Heifetz, Josef Hofmann, Leonard Liebling, Daniel Frohman, Sergei Rachmaninoff, William J. Henderson, Artur Bodanzky, Siegmund Herzog, Hugo Grunwald, Walter Naumburg.

Some of those present were Mrs. Josef Hofmann, Mrs. Artur Bodanzky, Harold Bauer, Alexander Siloti, Josef Stransky, Naham Franko, Edwin Franko Goldman, Ernest Hutcheson, Albert Von Doenhof, Ignace Hilsberg, Harry Kaufman, Josef Lhevinne, Jacques Danielson, Sigismund Stojowski, Mieczyslaw Munz, Ethel Leginska, Siegfried Kahn, Paolo Gallico, Margaret Matzenauer, Marcella Sembrich, Sophie Braslau, Hulda Lashanska, Florence Terrell Mills, Nadia Reisenberg, Mr. and Mrs. Adamo Didur, Miss Eva Didur, Pasquale Amato, Olin Downes, Mrs. Samuel Chotzinoff, Francis D. Perkins, William Chase, Willem Willeke, Richard Copley, Felix Salmon, Theodore Steinway, Berthold Neuer, Paul Meyer, Herman Irion, and Sam Bottenheim, representing Willem Mengelberg.

Mr. Lambert is survived by two sisters, Mrs. Albert Kohn of 25 East Eighty-sixth Street, and Mrs. Alfred Cone of the Hotel Brewster.

### THERESE MALTEN

One of the most famous Wagnerian sopranos of the last generation, Therese Malten, died on January 2, in Dresden, at the age of seventy-four. Mme. Malten made her debut in Royal Opera in Dresden in 1873, and remained with the company as principal

soprano for thirty years, during which time she appeared with great success in Berlin, London, Vienna and other cities. Wagner chose her to sing Isolde at Bayreuth in 1880, but owing to his death the performance had to be abandoned.

## I See That

The Chamber Music Guild, Dr. Karl Lorenz, conductor, is to give a recital of ancient and modern music at Town Hall, New York, on Wednesday evening, January 15.

Lloyd Morse, tenor, was much praised by New York papers for his Pythian Hall recital.

Mary Frances Baker, of Boston, had to repeat a radio song, requested by hearers over the telephone, December 29.

Henry F. Seibert gave an organ recital in the Reading, Pa., church in which he began his musical life.

The Music-Drama-Dance Club has resumed its monthly affairs.

Cecilia Urban gave a successful holiday students' recital at Islip, L. I.

Chevalier Seismit-Doda is composing new songs which are being eagerly awaited by the many well-known artists who feature his works.

Georgia Stark, coloratura soprano, sang over WCDA on the evening of December 22.

The annual National Civic Music Conference will be held this year in Chicago, July 9-11.

Frank Sheridan will give his first New York recital of the season at Carnegie Hall on January 13.

Moiseiwitsch scored a signal success in recital at Havana.

Johanna Gadske will appear with the German Grand Opera Company during its coming Wagner week at Chicago, beginning February 7.

A tragedy of the holiday season was the death of Alexander Lambert, killed by a taxicab on December 31.

Aleman has an impressionistic sketch of Rosa Ponselle in this issue.

Zandonai's Conchita was successfully revived by the Chicago Civic Opera Company after a lapse of sixteen years.

Ely Ney will appear with the People's Symphony (Artist's Recitals) in New York on January 31 instead of January 17, as originally scheduled.

Tito Schipa had tremendous success in recent recitals in Paris and Berlin.

Schwanda the Bagpipe Player, a new opera by Jaromir Weinberger, was well received at its Berlin premiere.

Dr. G. de Koos, head of the Hollandsche Concertdirectie, is now in New York.

Ernest Knoch conducted the opening performance (Die Walküre) of the Ger-

man Grand Opera Company in Washington, D. C., on January 6, scoring a success.

Walter Gieseking is a popular favorite of Paris concert-goers.

Carl McKinley has joined the faculty of the New England Conservatory of Music.

Harry Frattin, violinist, will give a New York recital on January 13 at the Engineering Auditorium.

Elisabeth Rethberg is including An Old Song, by Annabelle Morris Buchanan, in the program she is giving tonight at Columbia University.

La Argentina gives her 1930 farewell dance recital at Town Hall on February 6, sailing the next day on the Ile de France.

The Isadora Duncan Dancers will make their final appearance of the season at Carnegie Hall on February 1. They return to Russia via Havana and Paris.

Valentina Aksarova will give a New York recital, her second of the season, on January 19.

Albert Morini is now in America arranging for foreign appearances of American artists and also American engagements of foreign artists.

Anton Maaskoff, violinist now in this country on a visit, announces his return here for a concert tour next season.

Hobart H. Sommers has been appointed head of the public school music department of the Chicago Musical College.

Muriel Kerr will give her first New York recital this season on January 13.

Of Leonora Cortez it has been said that she "occupies a leading place with the best of the younger pianists of the day."

An appreciation of Frederick A. Stock and his work appears in this issue of the MUSICAL COURIER.

Two new works by Simon Bucharoff are promised in the near future.

Eugene Goossens is a benedict. The American Opera Company opened its New York season with a fine performance of Faust.

### Yon Mass at St. Vincent Ferrer

On January 12, at eleven a. m., the chorus of the College of Mount Saint Vincent, consisting of five hundred voices, together with a male choir of thirty voices, will perform the Missa Regina Pacis, by Pietro Yon, at the Church of Saint Vincent Ferrer, Sixty-Sixth Street and Lexington Avenue, New York City. Rendition of the Mass will be under the direction of S. Constantino Yon, organist of the church and musical director of the College of Mount Saint Vincent.

### Minneapolis Music Critic Knighted

In recognition of his many years' work in Swedish music and literature Dr. Victor Willsen, music critic of the Minneapolis Journal, has been knighted by King Gustaf of Sweden, receiving the order of the North Star.



## Metropolitan Opera

(Continued from page 29)

fact she was colossal, without projecting herself over the others in the cast. At her entrance she was given a rousing reception, and as she progressed in the performance the audience was completely under her magnetic spell and it was not long before those who are familiar with the Ponselle art felt they were seeing a new side of her work. Mozart is more limited emotionally than Verdi, but Miss Ponselle, fully aware of this, delivered her music in true Mozartean style. Sheer beauty marked her singing and an elegance of line that was most impressive. The audience gave her frequent ovations.

Elisabeth Rethberg (Donna Elvira) repeated her excellent portrayal of the role, in admirable voice and singing with polished style. She also was cordially received. Gigli, the Don Ottavio, revealed his fine voice to advantage. In the solos his pianissimos were exquisite. Others in the cast were Ezio Pinza (the Don), Leon Rothier, Editha Fleischer, Pavel Ludikar and Louis D'Angelo. Serafin conducted.

## DIE MEISTERSINGER, JANUARY 3

The Friday evening subscribers listened to an excellent performance of Die Meistersinger, with the substitution of Walther Kirchhoff for Rudolf Laubenthal, who was indisposed. Grete Stueckgold made a lovely looking Eva and sang superbly; Marion Telva did well by the role of Magdalene; Friedrich Schorr, returning to the company, gave an admirable portrayal of Hans Sachs with Gustav Schuetzendorf appearing as Beckmesser. The solos Meistersinger were in capable hands, each contributing to a performance that won the full appreciation of a large audience. Bodanzky, at the conductor's stand, did his part in adding to the high standard.

## TOSCA, JANUARY 4 (MATINEE)

The third Tosca of the season was given by a familiar cast, with Vincenzo Bellezza conducting. Maria Jeritza (Floria), in splendid voice and characteristic dramatic

mood, again stabbed Antonio Scotti (the master Scarpia), and Giovanni Martinelli (Cavaradossi) contributed his finished vocal art and impassioned acting. Dorothea Flexer and Messrs. D'Angelo, Malatesta and Gandolfi were efficient in the minor roles. A large audience enjoyed the excellent performance.

## ROMEO AND JULIET, JANUARY 4 (EVENING)

A fairer or more fascinating Juliet than Grace Moore is not within the recollection of the present writer, who has "covered" performances of Juliets and Marguerites and Elsas for a third of a century. Coupled with her personality is genuine singing ability and spontaneous acting, all of which brought her applause at her Saturday night appearance. The waltz, sung in F, brought ease, facility, lovely tones, with high C (D in the cadenza), and big applause followed it. The balcony scene also was beautiful in singing and action. Gladys Swarthout, as Stephano, sang her difficult aria with ease and excellent effect, and was a lively young personage. Henriette Wakefield was a worthy coadjutor, and did her Gertrude with intelligence and effectiveness. Of course, Lawrence Tibbett was hailed as Mercutio. His aria was sung with hearty style and appropriate dramatic action, winning loud applause. A worthy figure and singer was The Duke, Joseph MacPherson, and Leon Rothier carried out the best traditions as the Friar. Others in the cast were Armand Tokaty, Angelo Bada, Giordano Paltrinieri, Millo Picco, Paolo Ananian and Pavel Ludikar. Conductor Hasselmanns controlled finely with his baton, and the stage-groupings and action, including the brief ballet, all were admirable.

## SUNDAY EVENING CONCERT

The Sunday evening concert brought out a goodly number of soloists, each of whom came in for a share of the large audience's favor. There was striking looking Leonora Corona in a fine rendition of the Casta Diva from Norma, which won her generous applause; Lauri-Volpi, in the pink of vocal form, singing an aria from Werther, and Tedesco and Basiola in the first act duet from The Barber of Seville. Lauri-Volpi reappeared for the second act duet from Rigoletto with Louise Lerch, finely done, and Basiola and Tedesco had their individual solos from Pagliacci and Don Giovanni respectively. Nanette Guilford selected the Jewel Song from Faust and Tancredi Pasero an aria from Ernani. For the third time during the evening Lauri-Volpi appeared, this time with Gladys Swarthout, to sing the fourth act duet from La Favorita. Pearl Besuner was heard in the Bird Song from Pagliacci, while the orchestra, under Wilfred Pelletier, played several numbers between the vocal solos and duets.

## DON GIOVANNI, JANUARY 6

Don Giovanni was repeated on Monday evening with Rosa Ponselle as Donna Anna for the second time this season. Miss Ponselle again gave a brilliant portrayal and came in for a large share of the evening's honors. This performance also marked Gigli's last appearance until March 4. The rest of the cast was the same: Elisabeth Rethberg (Donna Elvira), Ezio Pinza (Don Giovanni), Beniamino Gigli (Don Ottavio), Leon Rothier (Il Commendatore), Editha Fleischer (Zerlina), Pavel Ludikar (Leporello) and Louis D'Angelo (Masetto). Serafin gave the score an authoritative reading and the performance proved to be a generally fine one.

## American Opera Co. Season

(Continued from page 29)

Kullman and Clifford Newdall gave two distinct performances of the aged and then the young lover. John Uppman's Valentine was a strong and effective characterization. John Moncrieff sang Mephistopheles, of whom he made a jolly good fellow, and not nearly so satanic nor unnatural as some red-headed basses would have him. Louis Yaeckel was a sympathetic Siebel.

It was pleasant to see and hear a lithe, unpretentiously attired Marguerite. The role was sung by Natalie Hall, as in previous seasons, and Harriet Eells again sang the protecting Martha.

Imagine, too, a chorus of young people, singing in excellent voice; a series of tableaux in beautiful line; settings that were dignified and simple! It is little wonder that the evening was alive with applause.

## Naumburg Recital Competitions

The Walter W. Naumburg Musical Foundation announces its sixth annual series of auditions for the purpose of selecting the artists whose debut recitals will be paid during the season of 1930-31. These concerts are open to pianists, violinists, violoncellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics.

Preliminary auditions will be conducted for the Foundation by the National Music League during the month of March, 1930.

In April, 1930, the final auditions will take place, before the final audition committee, which includes Walter Spalding, chairman, Wallace Goodrich, and Bruce Simonds. In charge of the preliminary auditions are Ernest Hutcheson, chairman, Willem Willeke, Francis Rogers and Harold V. Milligan. Last year 143 musicians competed in the preliminary auditions, from which twenty-one candidates were selected for the final auditions. Those interested must file their names with the National Music League before February 17, 1930.

## N. Y. Concerts

(Continued from page 17)

displayed true operatic resonance and power, while in her miscellaneous numbers, including two Scottish folksongs, a charming, appealing quality was evident, and the singer was recalled for many encores.

Assisting on the program, the Barbizon String Quartet gave an intelligent performance of Ravel's quartet in F.

## Lillian Hunsicker

Mr. and Mrs. H. Rawlins Baker presented a musicale at their studio in Steinway Hall, on Sunday afternoon, at which Lillian Hunsicker was guest of honor. The fine, clear range of her soprano voice, and her clear-cut diction, in addition to her assurance and charm of manner, greatly pleased her audience. Especially well sung were German songs by Wolf, Reger, Mahler and Loewe; Musette de 17th Century, by Gretry-Perihan, and Wind Flowers, by Josten, in which a soft, delicate, lyric quality gave particular charm to her well-placed voice. She was obliged to add several encores.

Miss Hunsicker was assisted by Elloda Kemmerer, who, in addition to her fine support to the singer, gave piano solos by Schumann, Debussy, Ravel and Philipp, with equal skill.

## JANUARY 6

## Prokofieff-Koshetz

Under the auspices of Pro-Musica, Serge Prokofieff, Russian composer-pianist, made his first New York appearance this season at Town Hall in the evening; with him was Nina Koshetz, soprano. Mr. Prokofieff played piano compositions of his own and the singer sang seven of his songs, and his vocal setting of Hans Andersen's The Ugly Duckling.

## Florence Austral

Florence Austral gave a recital at Carnegie Hall on Monday evening, assisted by John Amadio, flutist, this being the fourth offering in Judson's Celebrity Artists' Course. There was a very large audience and an immense amount of the sort of applause every artist must like to hear—solid, heart-felt applause, not hysterical but full of deep significance and an expression of genuine delight, which is not surprising, for Florence Austral possesses a voice that is not surpassed for beauty, volume, range and control in the world today. She is called a dramatic soprano, and that she is; but she also has the ability, rare enough, to descend or ascend to the simplest of songs, or "Lieder" as it seems proper to call them, and to set aside her operatic style for the restraint proper to music of this kind.

Miss Austral began her program with a work few artists would dare to select for an opener—Beethoven's aria, from Fidelio, Abscheulicher, wo eilst du hin? She did it with deceptive ease, reaching the low notes without loss of power or of beauty of tone, and the high notes with a warmth of sonority that held a magic charm.

Next she sang four Brahms songs, and did them as only a genuine Lieder singer can do them. An amazing contrast between the Beethoven aria and the Brahms songs, and an amazing accomplishment on the part of the singer to give each its true value! These Brahms songs were: Liebestreu; Wie Melodien; Der Tod, das ist die kühle Nacht; Zwei Zigeunerlieder. They were sung with eloquence, delicacy, visible culture, and again with the loveliness of tone that was maintained throughout the entire program, and thrilled and delighted the audience in a manner that is rarely witnessed even in that great temple of art, Carnegie Hall.

And then, by request, the Liebestod from Tristan—one of the most superb offerings, vocally speaking, of the evening! Following this, three songs by Joseph Marx, and an exuberant, glittering interpretation of Strauss' Cäcilie. As an encore came the Ho-yo-to-ho from Die Walküre in a manner that few Wagnerian singers have ever attained—and how Wagner himself would have delighted in it!

A final group of songs in English ended Miss Austral's part of the program.

John Amadio proved not only his great virtuosity but his sterling musicianship as well in pieces by two of the Bachs, Debussy, Andersen and Edward German. His tone is lovely, he plays with perfect precision, excellent phrasing, and musical understanding.

The accompaniments, by Nils Nelson, were admirably played.

## Grace Moore Busy at Metropolitan

Following her brilliant success on December 21, when she sang the title role of Massenet's Manon, her first appearance at the Metropolitan this season, Grace Moore, lyric soprano, made her second appearance in a title role at the Metropolitan this year



GRACE MOORE  
as Juliet

when she sang Juliet, in Gounod's Romeo and Juliet, on January 4.

It is interesting to note that Miss Moore made her European debut in August, 1928, in the title role of Romeo and Juliet which she sang at Deauville. The young prima donna was described by the press as "the chief artistic event of the year." The same year, Miss Moore sang Juliet at the Royal Opera House in Liege, Belgium, with great success, and, later in the season, at the Grand Opera House in Bordeaux.

While abroad, Miss Moore also sang special songs from Romeo and Juliet for the President of France, M. Domergue, and to express his appreciation he gave her an autographed photograph of himself.

Last season the young prima donna gave a performance of Juliet at the Metropolitan, with pronounced success. On New Year's Day, at the matinee performance of Carmen, Miss Moore sang Micaela.

## Yehudi Menuhin Captures Holland

Under the management of the Hollandsche Concertdirectie Dr. G. De Koos, the twelve year old violinist, Yehudi Menuhin, appeared twice in Holland in December, 1929, once in Amsterdam and once in The Hague. This celebrated young artist played before sold-out houses. In The Hague even the stage had to be put at the disposal of the public, a thing which never happened before. Yehudi Menuhin had a phenomenal success, the ovation being nearly endless.

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## Music Notes from Coast to Coast

(Continued from page 18)

marked the recent opening of the Shreveport, Louisiana, municipal auditorium which is dedicated to the memory of those from this city who fell in the great conflict. The building, which is one of the largest of its kind in the entire Southwest, represents an outlay of \$650,000, and is the last word in every improvement which can be incorporated in a modern temple of musical art. The main auditorium seats 4,600 people, and the huge stage, equipped with every possible up-to-date accessory in lighting and scenery facilities, can care for the most elaborate operatic or spectacular productions. When Mr. Kreisler stepped upon the stage for his first number he faced a packed house, and that this, his initial appearance in Shreveport, was a thorough artistic success was evidenced by the unlimited enthusiasm with which his offerings were received. His program embraced the beautiful A minor sonata of Nicolo Pasquali, which work was resurrected last year by Eugene Ysaye; the Bach Chaconne, the Tchaikovsky Concerto and a group of the characteristic Kreisler transcriptions, all of which, it is needless to say, were done with his own inimitable artistry. The local management of the concert was in the hands of Sparke Durham, formerly of New York City, and who has been for a number of years a well known concert manager of the East. Mrs. Frances O. Allen, who for the past fifteen years or more has managed the concerts of all the celebrated artists who have visited Shreveport, was lately elected by the city council of Shreveport as manager of the civic auditorium. She states that other notable attractions at the auditorium this season will include the Isadora Duncan Dancers, the Chicago Civic Opera Company for two nights, a week of opera by the Philadelphia Opera Company and several other attractions of like caliber, contracts for which are soon to be closed.

W. W. T.

**Grand Rapids, Mich.** Three of the five concerts announced in the course at Fountain Street Baptist Church have already been given, the first one by the Russian Symphonic Choir, conducted by Basile Kibalchich. This choir of forty voices sang an entire program by Russian composers, the first part being devoted to music from the Russian liturgical service. The second part consisted of classical music in which was featured a humming arrangement of Rachmaninoff's C sharp minor Prelude and three songs from Russian operas—Eugen Onegin, by Tchaikovsky; Prince Igor by Borodin, and Sadko, by Rimsky-Korsakoff. The third part comprised folk songs, three of the numbers being arrangements by the director. During the intermission Emory Gallup, regular organist at the church, played an arrangement of Tchaikovsky's Andante Cantabile.

The next concert was given by the Barrere Little Symphony. With the exception of The White Peacock, by Charles Griffes, the program was a popular one, containing numbers by Rossini, Schubert, Albeniz, Debussy, and Pienne, which they played in a pleasing manner, finished as to detail. Mr. Barrere, responding to solicitations from friends, played Scene from Orpheus, by Gluck, for solo flute, responding with an encore to enthusiastic applause.

The third concert was given by the Smallman A Cappella Choir from California, conducted by its founder, John Smallman. In the first group the outstanding number was Gloria in Excelsis, from Palestrina's Pope Marcellus Mass, sung by semi-chorus. The second group consisted of folk songs and madrigals, and the third was a fine rendition of Bach's great motet for double choir, Sing Ye to the Lord. The fourth group was of modern compositions sung by the choir and a quartet, with soprano obligato by Betty Boldrick.

La Argentina charmed a large audience at the Armory in her recital of original adaptations of Spanish dances and ballets. The choice of accompanying music was largely from the modern Spanish school and was performed on the piano by Miguel Berdion. This was the second presentation of this season's course arranged by the Philharmonic Concert Company.

An appreciative audience greeted another artistic dance offering by Ruth St. Denis and Ten Shawn at Powers Theatre. The music was furnished by an ensemble composed of Sol Cohen, violin; Hugo Bergamasco, flute; Muriel Watson, drums, and Mary Campbell, piano. Mr. Cohen conducted, and also played violin solos during the intermission.

Of the many activities at the St. Cecilia Society, one of the most satisfying recitals from every standpoint was the one given by Jeannette Vreeland, soprano. Beauty, charm, voice, taste, intelligence, musicianship, all belong to this young artist, and she met with a most enthusiastic reception. Her program ranged from Veracini and Mozart to modern compositions of all schools. Mabel Rhead

gave good support at the piano. Mrs. William J. Fenton was chairman of the day.

Mrs. Charles A. Donaldson was in charge of arrangements for the recital by the Czerwonky Trio, consisting of Richard Czerwonky and Robert Quick, violinists, and Ella Spravka, pianist. They received much applause for splendid renditions of the Vivaldi-Nachez Concerto in A minor, a suite by Moszkowski, a sonata by Darius Milhaud, and Silhouettes, by Juon.

A member's recital was given by Mrs. Glenwood Fuller, soprano, who sang the aria, Pace, pace, mio Dio, from Verdi's La Forza del Destino, a group of Italian and French, and one of American songs; and by Mrs. C. Hugo Kutsche and Mrs. Frederick E. Royce, who played the Mozart-Grieg sonata in G major, and Arensky's Suite for two pianos. The accompanist for Mrs. Fuller was Mrs. Rolland A. Dorman, and the chairman of the day was Mrs. Frank R. Lusk.

The society sponsored an extra concert by George Morgan, baritone, who is a favorite with Grand Rapids audiences. Mr. Morgan, who gave a varied and interesting program, was accompanied by Dorothy Pelck McGraw. The arrangements were in charge of Mrs. Eber Irwin, chairman of the Social Committee. On the following evening Mr. Morgan gave an informal recital at the residence of Mr. and Mrs. Irwin. He was again accompanied by Mrs. McGraw, who also contributed several piano numbers.

For an afternoon concert on the regular course appeared Oscar Seagle, baritone, with Pauline Gold at the piano. Mr. Seagle has many local pupils, who welcomed the opportunity of hearing again the interesting interpretations of their master. Mrs. Heber A. Knott was in charge of the program. In the evening Dr. and Mrs. Reuben Maurits entertained about fifty musicians at their home in his honor, when he again delighted the guests with a generous program.

The annual St. Cecilia Free Concert was given by Frances Morton Crume, contralto; Mrs. Glenwood Fuller, soprano, and Mrs. W. H. Wismer, pianist. One of Mrs. Crume's songs was Patrius, a manuscript by Elva M. Donaldson, local composer, which is dedicated to Mrs. Crume. The accompanists were Mrs. Joseph Putnam and Mrs. Rolland A. Dorman. The program was planned by Mrs. Frederick E. Royce and Mrs. B. H. Masselink.

At the Friday morning recital, Karl Andersch talked on Early Music Forms. Other participants were Alida VandenBerge, pianist; Mrs. V. I. Calkin, soprano; Madeline Holmes, cellist; Frances Morton Crume, contralto, and a double quartet comprising Mrs. M. W. Shillinger and Caroline Fales, first sopranos; Mrs. B. H. Masselink and Mrs. A. E. Harper, second sopranos; Mrs. Thomas Wood and Mrs. H. W. Garrett, first altos; Mrs. William Van Steenberg and Mrs. George Van Wiltberg, second altos. The accompanists were Mrs. Putnam, Mrs. Royce, and Jacqueline Frye.

Emory Gallup has resigned from the directorship of the St. Cecilia Chorus, as has also Mrs. Joseph Putnam, accompanist. Their places have been filled by Paul Humiston, a recent addition to local musical circles and organist and choir director at East Congregational Church, and by Alice Vander-Mey, assistant organist at St. Mark's Cathedral.

Gladys Pugh, coloratura soprano, and Jean Buchta, pianist, appeared in a delightful costume recital in St. Cecilia auditorium under the auspices of the Women's Relief Corps of the G. A. R.

Handel's oratorio, the Messiah, has been given recently by several organizations to capacity audiences. Under the direction of Katherine Strong Gutekunst, it was presented at First M. E. Church by the augmented church choir, and an orchestra with Mrs. McGraw at the piano, and James Grocock at the organ. The soloists, all from Chicago, were Helen Protheroe, soprano, Eva Gordon Horodesky, contralto, B. Fred Wise, tenor, and Jurien Hoekstra, baritone.

Another presentation was the tenth annual performance by the Calvin College Choral Society of two hundred voices led by Seymour Swets, given in Central High auditorium. The soloists were Elizabeth Barker Van Campen, soprano, Mrs. Loren J. Staples, contralto, Andrew Sessink, tenor, and Joseph Hummel, baritone. An orchestra of twenty-five pieces, with Sherman Tuller

(Continued on page 38)

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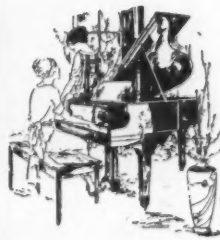
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## Sommers to Head Public School Music Department at Chicago Musical College

Word comes from the Chicago Musical College that Hobart H. Sommers will assume the position of head of the Public School Music Department of that institution, beginning with the new semester, February 3.

Mr. Sommers, who is still quite a young man, has been for some time one of the most active in music in Chicago's public schools. He began his career as an instructor in 1914, but resigned three years later to enlist in Naval Aviation, where he served throughout the war. After this interruption he returned to Chicago and resumed teaching. Most of his time has been devoted to Lane Technical High School, where he has served variously as teacher, conductor of orchestra, director of WLTS, the school's radio broadcasting station, Senior Administrative Assistant, head of the music department, and business manager. His work as conductor was notable from the beginning, for during his first year in that capacity his high school orchestra won three city championships, two county championships, and one State championship.

In 1928, Mr. Sommers became supervisor of orchestral music in the high schools of Chicago. One of his outstanding achievements in this position was the organization of the All-Chicago High School Orchestra, which gained nation-wide publicity.

In addition to his public school work he has taught at the summer sessions of the Chicago Normal College. He has been conductor of the Commonwealth Edison Choral Club for three years. A special feature of his work at the Chicago Musical College will be an advanced class for supervisors.

Mr. Sommers has the vitality and smart-



HOBART H. SOMMERS

ness, both of intellect and appearance, that make the man of affairs in any field. His very broad education—he is a graduate of the Chicago Normal College, the Chicago Musical College, and the University of Chicago—gives him an equipment that places him among the extraordinary. The college might have looked far and wide before finding another man with his background and potentialities for fitness in his new position.

### Muriel Kerr to Give New York Recital

Muriel Kerr, pianist, who made her New York concert debut last season with the New York Philharmonic Symphony Orchestra at the inaugural concert of Schubert



MURIEL KERR

Memorial, will give her first New York recital this season at Town Hall on Monday evening, January 13. Her program will include three Chopin works, two Contes (Fairy Tales) by Medtner and other numbers by Albert, Franck, Godowsky and Liapounow.

Miss Kerr was born in Regina, Canada, eighteen years ago. As a child of nine she gave concerts in her native country and created much interest and speculation through the extraordinary beauty and maturity of her conceptions. The following two years she spent in Chicago working with Alexander Raab. At present she is under the artistic guidance of Ernest Hutcheson, with whom she has been studying uninterruptedly since her twelfth year, at first privately and more recently at the Juilliard Graduate School in New York.

The young pianist is being kept very busy during the new year filling engagements which have been booked for her. Her concerts include January 7, Buffalo; 9, Ottawa; 13, New York recital; February 2, Dallas recital; 17, Los Angeles; 24, Lowell; 27, Harrisburg; March 23, Philadelphia; April 19 and 20, Denver.

### Jacob Weinberg to Give Palestinian Concert

On January 15 a concert will be given by Jacob Weinberg, pianist-composer, with the assistance of two Palestinian artists, Ruth Leviash, soprano, and Me'eres Rudinoff, bass (cantor of the Temple E. mu-El), and the Hebrew Art Ensemble (singing quartet, pia-

no and clarinet), in the auditorium of the Society for the Advancement of Judaism, on West 86th Street, New York.

The purpose of the program is to emphasize the spirit of Palestine. During his five years' sojourn in that country, Jacob Weinberg came in immediate contact with the native population of the Holy Land, and paid special attention to the Oriental-Semitic musical idiom. He not only created several instrumental and vocal compositions, but also carefully collected and harmonized many folk songs. Living in Jerusalem he had the opportunity to visit the various Jewish quarters (Shehemoth) where the Jewry of the whole world is represented. His highest interest was aroused by the exotic Bukharian and Georgian Jews living near the American colony, the Hassidim of Meah Sharim, Chel Mosche and Machne Judah, and the most characteristic of the Oriental Jews, the Yemenites in their village, "Hashiloah."

In the Arabian cafes he listened to male and female folk singers, with their peculiar intonations of quarter-tone scales, accompanied by percussion instruments, some of which Mr. Weinberg brought to America. He also visited many settlements of the Jewish National Fund where workmen (Chalutzim) sing and dance their temperamental "Hora," and other melodies. Some of these themes the composer used in his three-act prizewinning opera, A Night in Palestine, as for example, "Maiafim leiloth Knaan," "Reithiha," and the Arabic "Song of Fate."

### Opera Club of the Oranges to Give Performance

The Opera Club of the Oranges will give its first formal performance of grand opera on January 15 in the high school auditorium of Orange, N. J. The program will consist of Cavalleria Rusticana (sung in English); the Garden Scene from Faust (in French), and the Tavern Scene from Carmen (in English).

Louis Dornay and Betsy Culp, artistic leaders of this recently organized enterprise, bring to the club not only their wide experience in opera but also their high ideals. The policy of the new undertaking, which made such a success at its initial operatic concert in May, 1929, is to have the leading roles sung by active members and not by professionals engaged for the occasion. This procedure will prove an excellent opportunity for the participants in the operas, and for the founders of the club it will be a means of showing audiences what can be done with non-professionals under efficient leadership.

The word "amateur" is accepted by the club in its meaning of lover of art, believing that where love of art prevails there exists as a rule a deep respect for masterworks and a feeling of responsibility when chosen to take part in their production. The club is confident that a task taken so seriously cannot fail to bring results for the cause of opera in this country, for the individual with professional aspirations, and for the community supporting such artistic pioneer work. Strong financial and moral patronage by the community undoubtedly will lead to more vital activity in the field of opera.

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## Chicago Opera

(Continued from page 29)

Raisa has sung Maliella, but Carmen, naturally, is not in her repertory. To show her intelligence, she borrowed nothing from her conception of Maliella; she discarded her remembrance of Carmen that she has seen on the lyric stage to create a part that was new in the most minute detail. In every picture her delineation was not only correct but interesting. It carried a certain piquancy, abandon, coquettishness and physical attraction that would torment a real strong Mateo. In this case he is a weakling in the eye of the librettist until the final scene when he turns upon Conchita, throws her on the floor and beats her in desperate rage. Now, as played by Raisa, Conchita pardons the tenor who portrays the part of Mateo for giving her a good licking. "She had it coming to her," said our neighbor. The two ladies back of us felt differently and we heard a few "oh-oh's" from an audience who hate to see the gentle sex thrashed by a brute, yet many a gentleman would have acted similarly towards such a temptress. Raisa took many lessons in dancing, and though we may never admire Raisa as a dancer, she was nevertheless graceful and added to her reputation as an all-around artist with a dance that was taught her by the ballet master of our company. The best that can be said is that he had in Raisa an apt student.

To conclude, Mme. Raisa won the lion's share in the success of the night and so much space has been used here in reviewing her work that little is left for the other interpreters.

Moranzoni was at the conductor's desk and if Raisa was the heroine on the stage a great deal of her success must be attributed to the man at the conductor's desk. We are a great admirer of Moranzoni this season. He has become authoritative, demanding, exacting. He has relinquished his modesty to stand up on his own merits. His performance was therefore powerful as well as interesting. What he did with the Zandonai score would take more than a few lines to relate. He had the artists on the stage follow his most minute demand and his orchestra responded to his every wish as a man. The players, impressed by their leader's enthusiasm, played with such fervor, such application as to give entire satisfaction. Raisa and Moranzoni fought for the good of the opera and with the help of those virtuosos that form our orchestra and of that fine ensemble of singers of which our company so justly prides itself, they contributed to the good of the performance.

Charles Moor, the stage manager, has done big things this season. The pictures he revealed to our eyes in Conchita added much credit to the international reputation of our stage director. He is a poet of color and an artist in his line.

## BARBER OF SEVILLE, JANUARY 1

Operas, like years, come and go, but still Rossini's Barber of Seville keeps its place among the favorites in the repertory of a grand opera company. One never tires of beauty and it seems that if some of our so-called modern composers would turn back, if they could, to the idiom of Rossini, they would perhaps achieve some renown that would justify their labors instead of wasting paper and ink and the time of the critics and the patience of the public.

All these things are written as an afterthought of the first performance this season of The Barber. The audience was tired and it took good singing and fine acting to awaken them from their lethargy. Some of the protagonists, too, showed in their singing that New Year's comes only once a year and that prohibition was not made as an act to be enforced, especially for foreigners who like their spirits to be enlivened by other stimulants than the water from good old Lake Michigan.

Giovanni Manurita, a new recruit, made his debut as Almaviva. Here is a young man who as an aviator in the Italian army achieved renown during the world war, who faced death without a tremor, but who shook noticeably when making his first appearance on our stage. By so doing Manurita showed that he is a real artist and that he appreciates the importance of our company and of our city. Visibly pale under his make-up, that nervousness reflected somewhat in his singing, which at first was quite shaky, but as the audience came to his rescue with salvos of applause, the young man quickly found himself and then he revealed a voice of great charm, not very large but very pleasing. The newcomer, too, showed himself a singer of no small attainment—one who knows how to phrase, how to enunciate, how to nuance and shade his tone and one who, though young in years, seems already well routinized in stage business. All in all, his Almaviva was highly satisfactory and he is a newcomer who, no doubt, will create a place for himself in the company and in the favor of the public. He is handsome, has a fine carriage, dresses a part well and has a certain personality that is quite appealing to the ladies, especially to those who like youth to be interpreted by a man young in years, well proportioned and whose elegance

reveals good blood. All those virtues Manurita displayed in his portrayal. He is a comer.

There is no better Don Bartolo than Vittorio Trevisan. What more can be said of our king of buffoons? That is great art is highly appreciated by the Chicago public is a story so old that reference is only made to it as an aftermath of a big celebration. Trevisan kept the audience laughing, enjoying themselves and forgetting themselves. Not an easy task.

Margherita Salvi is delightful as Rosina. She sang divinely, she looked delicious and had the public with her from beginning to end. Superlative after superlative could be used to describe her work, but one seems sufficient to give her her just due and that one tops them all, the too often used "admirable."

Allowing our enthusiasm to have full sway in this review, we must also sing the praise of Giacomo Rimini, who sang the title role. His Figaro is an old acquaintance and he has been much admired in the part since he first made it known to us, but in all those years he has added here and there some details in his portrayal and as he is more resourceful vocally today than yesterday, his Figaro now stands out as a cameo carved with intelligence and understanding. After the Largo al factotum the demonstration of the public was so spontaneous and so lengthy that Conductor Moranzoni stopped the performance to allow the baritone to bow his acknowledgment, and even then the audience insisted on prolonging its acclamation.

Virgilio Lazzari was Don Basilio. Though we always enjoy his grotesque personification of the singing master, we who have seen great actors in the part do not fully agree with that burlesquing with which in the last quarter of a century most all of the interpreters of the role here have imbued the part. To make the public laugh, to make a critic happy, is laudable, but the delightful Figaro comedies of Beaumarchais are classic in finesse. Now, a burlesque is not refined; it becomes a farce and thus degrades itself. Rossini, too, wanted his singers to bring out the merriment contained in the book, but he wanted them to sing his music with reverence. He wanted his Don Basilio to sing La Calumnia aria without any tricks that would excite the hilarity of the hearers. He, no doubt, wanted the bass to bring out everything that was in the composition. Afterwards, he did not care what the baritone might do—whether he makes somersaults or climbs on chairs, blows through his glasses, sneezes, coughs, jumps like a clown or does such acrobatic feats as no real comedian would use, but he would not have allowed a Lablache to make of his Don Basilio a jumping jack. Basilio should always remember that Don Bartolo is a man of importance who quickly would have resented such antics from a teacher whom he supports—meagerly, possibly, but sufficiently. We refer you here to the first act of the Barber when Figaro tells exactly the make-up of Don Bartolo. They all try to fool the old man, but he was not blind and would have put out the whole outfit from his home had they acted in old Spain as they did at the new Civic Opera House. Moranzoni conducted with vim and fervor.

## DON GIOVANNI, JANUARY 2

Don Giovanni was repeated with the same cast heard the previous week, in the review of which we inadvertently omitted to single out the splendid Mazeto, sung and acted by Vittorio Trevisan, who furnished the highest comedy in the performance.

## NORMA, JANUARY 4 (MATINEE)

Raisa once again triumphed in the title role and was exceptionally well seconded by Coe Glade, who revealed herself a co-star with our famous dramatic soprano.

## LOHENGRIN, JANUARY 4 (EVENING)

The week came to a happy conclusion with a repetition of Lohengrin, given with the same singers who were heard previously in this Wagnerian opera.

RENE DEVRIES

## Critics Agree on Cortez

It remained for Leonard Lieblich, critic of the New York American, to say that Leonora Cortez "occupies a leading place with the best of the younger pianists of the day." Of much the same opinion is Eugene Stinson, of the Chicago Journal, who calls her "a commanding pianist and one equipped to present herself in the small list of those artists in whom a beautiful style of playing is equally matched with a beautiful style of thought."

## Roth Quartet to Play at Mills College

Among the many outstanding musical events at Mills College may be mentioned the invitation concert to be given by the Roth String Quartet of Budapest, January 15. The coming of these distinguished musicians is due to the generous patronage of Elizabeth Sprague Coolidge of Pittsfield, Mass.

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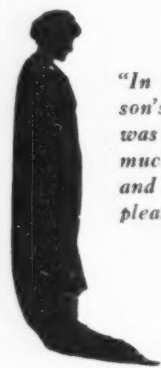
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## Music Notes from Coast to Coast

(Continued from page 35)

as concertmaster and Helene Verspoor at the piano, played the instrumental score.

The choir of Central Reformed Church, under the leadership of Temple Barcafer, presented seven choruses and the most familiar solos of the same oratorio. The regular organist of the church, William Schilling, furnished the instrumental background, and the soloists were Mrs. Van Campen, soprano, Mrs. Gutekunst, contralto, Lawrence Martin, tenor, of Cleveland, and Frederick W. Jencks, baritone, of Detroit. The two latter singers were formerly residents of this city.

Sacred concerts were given by the choir of Fifth Reformed Church, Harry Bundy, director, assisted by the church orchestra led by Fred Welmers, with Jacob Bolt at the piano, and by the Southwest Choral Union, with Seymour Swets directing and Mr. Bolt at the piano.

Karl Andersch, pianist, who has recently returned from two years' study in Germany, presented a program of the compositions of his friend, Walter Niemann, at the studios of Mr. and Mrs. Eugene Phillips in the Gilbert building. An Arietta, five Preludes, the Pickwick Suite, Impressions, and Two Piano Pieces dedicated to Mr. Andersch, were interesting numbers sympathetically played by the pianist.

Pupils recitals have been given recently by Augusta Rasch Hake, and by Marguerite Colwell, piano teachers. H. B. R.

**Great Falls, Mont.** Mrs. O. W. Wadsworth, who is a member of the executive board of the National Federation of Music Clubs, has been attending a meeting of that organization in Milwaukee.

Recently a Junior Music Club was organized by Mrs. Hiram Johnson, president of the Tuesday Music Club, with a membership of twenty-five. This club of young musicians has joined the Montana Federation of Music Clubs and is the twenty-eighth Junior Music Club of Montana.

Mrs. Hiram Johnson recently gave a radio program of violin music. She has received many messages of congratulation from her many admirers.

An operatic program was featured at a recent meeting of the Tuesday Music Club in the Palm Room of the Rainbow Hotel. A paper on opera was read by Mrs. Claude Green, and those contributing to the musical program were Mrs. F. Stanley, Mrs. C. Stellar, Mrs. J. W. Spier, Gertrude Hahn, Mrs. P. Freeman. Mrs. Wadsworth was the able accompanist.

**Greeley, Colo.** The Greeley Philharmonic Orchestra, J. J. Thomas, conductor, with the Colorado State Teachers' College mixed chorus of 100 voices, directed by E. E. Mohr, gave a combined program at the Sterling Theater. The choral numbers were taken from the classic masters, while the orchestra played numbers by Mendelssohn, Bizet and Friml. L.

**Greenville, Pa.** Ethel Fox, soprano, and Allan Jones, tenor, gave one of their interesting opera recitals here recently. Several other worth while events are scheduled for the near future, the Harcum Trio being booked for an appearance on February 17 and John Charles Thomas for a song recital on April 23. M.

**Indiana, Pa.** Among the concerts scheduled for Indiana this season are the following: January 31, Albert Spalding, violinist; February 29, the Russian Symphonic Choir; and March 27, Anne Roselle, soprano, and Frederic Baer, baritone. G.

**Kalispell, Mont.** One of the active music clubs of the state is the Kalispell Music Club, which is beginning its eighteenth year with a bright outlook for a very successful musical season, under the inspiring leadership of the new chairman, Mrs. Koppang. The club officers are: president, Mrs. Koppang; vice-president, Mrs. Beaman; recording secretary, Mrs. Hendricks; corresponding secretary, Mrs. O'Neil; treasurer, Mrs. Bruce; librarian, Mrs. Wells; chorister, Caroline Walchli. This club is federated with the National Federation and Montana Federation of Music Clubs and has a large chorus. The new year book shows a varied program—including three American programs, an afternoon given to sacred music, three Italian programs, an afternoon of Gypsy music, a Canadian program, and the last program will be given to the study of symphony.

**Long Beach, Cal.** Amelita Galli-Curci packed the Municipal Auditorium to the doors when she appeared here on the Philharmonic Course, L. D. Frey, manager. The diva was well received and responded to many encores. Homer Samuels, pianist-composer-accompanist, gave a group of piano

numbers and also several encores. Flute obligatos were played by Henry Bove.

Margaret Hamilton, pianist, was presented in Polytechnic High School Auditorium, on the Adult Education Course, sponsored by the Student Body of the Night Schools Department. Miss Hamilton gave a delightful program and was well received.

The Long Beach Symphony Orchestra, under the direction of Leonard J. Walker, was heard in concert with Winnifred Hook, pianist, soloist.

The Long Beach Opera Reading Club, gave a performance of Faust, in concert form, directed by Leon Rains, who also sang the part of Mephisto. Others in the cast were Margaret Messer Morris, Lillia Snelling Farquhar, Joseph Waugh, Melville Avery, Dudley Kuzell. Lorna Gregg was at the piano.

The Long Beach Opera Company, Guido Caselotti, general director, and orchestra director, put on a very creditable performance of La Traviata (Verdi) at the Municipal Auditorium, with full orchestra, ballet and chorus. Maria Caselotti, formerly of the Royal Opera House, Rome, was the charming Violetta. Luis Alvarez, as Alfredo, and William Blust, as the elder Germont, did excellent work.

A special concert given by the Long Beach Municipal Band, celebrating the sixth anniversary of Herbert L. Clarke's conducting the organization, was given, when an all-solo program was presented. This band, which is supported by the city at a cost of over \$100,000 per year, has been in existence for twenty years.

Franz X. Arens presented his pupil, Sylvain Jarvis, lyric soprano, at a concert of the C Sharp Studios, of which Constance Henry Beuter, B. M. Mus. Doc. is director. A. M. G.

**Miami, Fla.** A program was given by the members of the Mana-Zucca music class and members of the class of Elize Graziani of the Miami University Conservatory. The artists appearing were: Margaret Bieckman, Eugenia Holmdale, Beatrice Hunt, Celeste Moon, Constance Dooley, Helen Flanagan, and Sara Bouch Requa. The concert was given on December 2 at the home of Mana-Zucca. T.

**Missoula, Mont.** A series of monthly recitals has been inaugurated as one of the features of the season in the Schwartz piano studio, Montana Block, Missoula. These recitals are designed especially to take care of the ensemble work done in the studio each month. The second Sunday afternoon of each month is the time of the recitals. November's program was given on the 10th with twenty-one young people of the studio participating. Elsa Schwartz, one of the best known musicians of the state, has gained note not only as a pianist and teacher but also as a composer.

John Crowder, the new professor of piano at the State University at Missoula, gave a most artistic recital in Main Hall, which was crowded with an audience that went away much pleased with the pianistic powers demonstrated by Mr. Crowder, who has not been heard in recital in Montana before. His program featured many favorites, among them some of the best known numbers of Chopin. E. F.

**Portland, Ore.** Once again the Portland Junior Symphony Orchestra (ninety-five juveniles), Jacques Gershkovitch, conductor, at its first concert of its sixth season, thrilled a large audience in the Public Auditorium. Heading the program was Goldmark's Rustic Wedding Symphony, in which the young oboe, bassoon and French horn players were heard to fine advantage. Mollie Dubinsky, local pianist, assisted by the orchestra, played two movements from Mendelssohn's Concerto No. 1; she reaped high honors. Blessed with an expert conductor, the orchestra also did some praiseworthy work in Rimsky-Korsakoff's overture, La Grande Pague Russe. This popular organization, which has a complete instrumentation, is sponsored by the Portland Junior Symphony Orchestra Association, of which John N. Edlefsen is president, Paul F. Nolan secretary, Mrs. Elbert C. Peets business manager.

Paul Kochanski, violinist, and Ignaz Friedman, pianist, were presented in joint recital in the Steers & Coman series in the Public Auditorium. Two sonatas, the A major by Brahms and Beethoven's Kreutzer, had superb readings and brought down the house. Solos, too, were programmed. Briefly, Messrs. Kochanski and Friedman make an ideal combination, and the large audience was loath to let them go. Pierre Luboschutz, gifted accompanist, assisted.

The Portland Symphony Orchestra's second Sunday matinee sent everyone away happy and delighted, thanks to Conductor Willem van Hoogstraten and his eighty artists. Tchaikovsky's Fifth Symphony

(Continued on page 40)

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## Dusolina Giannini Enjoyed Australian Tour

(Continued from page 7)

assisting artist, and Mr. Levine. And what a happy family it proved to be!

### HEARS AIDA

Mr. Levine tells this humorous happening: Giannini had sung the title role of the entire recording of Aida in Milan last summer, the balance of the cast being from Covent Garden and with La Scala Orchestra. While in Sydney she received a set of the nineteen double disc records, so they decided to put on the opera. At the conclusion, flowers and applause were given to the Victrola and, needless to say, everyone had a grand time.

### VISITS THE MAORI

While in New Zealand the concert party had a nice visit to the Maori, considered the most intellectual of the South Sea Islanders. From his former visit Mr. Levine knew Rangitiki, the famous guide, and she was induced to stage a little entertainment at her home for the concert party. Several girls danced fascinatingly to the accompaniment of the poi-poi, described as little round balls woven out of matting, which make a weird sound when rubbed over their dresses. The Maori are a very musical people and rich in folk lore. They have a well known singer in their midst, Anna Hato, who is absolutely untrained, but exceedingly musical. Miss Giannini secured a number of their songs which she has added to her programs.

Mr. Levine said Miss Giannini feels she has learned a lot from her Australian trip, and during the next few years, while she is so young and keenly interested in life, she wants to make a similar tour and probably one to the Orient, South Africa and South America. Her position in America and Europe being secure now, she can well afford to take a year or so and do this.

Some of the Australians expressed their gratitude to have a visit from one in the prime of her career.

### A LIEDER EVENING

In one city a committee got together and raised the necessary subscription guarantee for an evening of Lieders by Miss Giannini. The concert, arranged within forty-eight hours, proved a huge success.

### LIKED ITALIAN SONGS

Miss Giannini's audiences were particularly keen about the Italian folk songs, also about the more modern ones which her brother, Vittorio Giannini, has set. Her programs also included at least one or two arias, and on an occasion in Sydney the La Forza del Destino aria was done by Miss Giannini with a small men's choir and organ, which proved most effective.

### ON COAST NOW

Miss Giannini's present American tour began in Los Angeles on January 6. She will fulfill engagements on the Coast and en route home, arriving in New York about the middle of April. Next fall she will sing in this country again, after which she will go to Europe for a year, where she is most popular, especially in Germany. J. V.

### RCA-Victor Plans for New Year

The Radio-Victor Corporation of America is now known as the RCA-Victor Company, Inc., and the radio programs hereafter will be listed as the RCA-Victor Hour.

The company is planning a series of impressive programs for 1930, to be broadcast each Thursday evening. Such distinguished artists as Amelita Galli-Curci, Lucrezia Bori, Rosa Ponselle, Maria Jeritza, Nina Koshetz, Richard Crooks, Lawrence Tibbett, Giuseppe de Luca, Beniamino Gigli, Ezio Pinza, and Mischa Elman will be featured. There also will be many special presentations, as, for example, the program entitled Fifty Years of Light Opera, which was broadcast on January 9. On January 16, three well-known Spanish artists will be heard, Emilio de Gogorza, baritone; Andres Segovia, guitarist, and Olga Albani, soprano. Nathaniel Shilkret is the conductor of the RCA-Victor Hour, while Rosario Bourdon and Leonard Joy also will direct during the year.

David Sarnoff, former commercial manager of the Marconi Wireless Telegraph Company of America and general manager of the Radio Corporation of America, was elected president of the latter company on January 3. Mr. Sarnoff is only thirty-nine years of age.

### Maier-Pattison Dates

Guy Maier and Lee Pattison, duo-pianists, begin their winter tour with a Chicago appearance on January 12 and will tour the Southwest and East, giving a New York recital matinee on Washington's birthday. Mr. Maier expects to make a flying trip to Europe in April, returning in time to fulfill festival engagements with Mr. Pattison.

### Josef Hofmann to Tour

Josef Hofmann is to give a recital in New York on January 12, to be followed soon thereafter by a cross-country tour that

will include Denver, Colorado Springs, Pueblo, several cities in the Northwest and in California, with two recitals in San Francisco and two in Los Angeles. On his way East, the pianist will be heard in Chicago.

### Activities of Lawrence Harp Quintette

The Lawrence Harp Quintette, which consists of Lucile Lawrence, Marietta Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner, has completed a tour of three weeks, which took them through the states of Minnesota, Illinois, Iowa, Indiana and



LAWRENCE HARP QUINTETTE

Nebraska. During this period, they fulfilled fourteen concerts, including engagements at two conventions of the Minnesota State Teachers Associations; an appearance at the Thursday Morning Musicals in Minneapolis; a concert before an audience of 4,000 people in Lincoln; an appearance at St. Mary's College in South Bend, while in Dubuque, Iowa, their success was such that the general opinion was, "we will find ourselves constantly and justly using the Lawrence Harp Quintette as the standard of comparison for musical presentations at many a future concert."

Letters from other local managers awaited the Quintette upon its return from this tour. From one came a letter saying, "The members of the Thursday Musicals are still lauding your very fine work and are asking me if we will not return you at some future time. I am most happy to tell them that you will certainly be a guest artist at our club again." And from another source, "I wish to assure you of our genuine pleasure in having your organization at our convention last week. Your music was beautiful. Everything that I heard was warm in its praise of your company, both from the standpoint of the musical selections rendered and also from the standpoint of the personality of those who performed. It is a real pleasure for me to write you this letter."

### Cornish School Christmas Offering

SEATTLE, WASH.—Holy Night was the Christmas production by the Cornish Players in the Cornish Theatre. Under the direction of Herbert V. Gellendre, the Cornish Players presented one of the most beautiful plays ever given on the Cornish stage. Martinez Sierra, in this drama, combines the wistfulness and simple faith of the poor and outcast with the Christmas message of sympathy for the unfortunate which prompts the observance of Christmas throughout the world. With a cast of a hundred, made possible by the recent remodeling of the Cornish stage, fifty characters, each carefully and artistically portrayed, and fifty choristers, boys and adults, under direction of Franklin Riker, the whole production was one of beauty and dignity, impressively spectacular. Louise Soelberg, head of the dance department, played the Madonna, alternating with Myrtle Mary Moss; John O'Shaughnessy was an excellent Pedro; Josephine Marks, Grace Vivian Davis, Jessie Reynolds, Harrison Olmstead, Kinert Wolf were among the leading characters. Part of the proceeds of each performance was donated to the Seattle Times Christmas Fund for Needy Cases.

During the month the Concert Bureau, under the direction of Ella Helm Boardman, was particularly busy, supplying programs for clubs, private parties, etc. One group of madrigal and carol singers, pupils from the ensemble classes of Mrs. Boardman, gave a delightful program in Port Angeles, and also went to Yakima to give a Christmas program for the Ladies' Musical Club of that city.

As is her usual custom, Nellie Cornish held open house at the Cornish School on Christmas Eve. All out-of-town students, faculty, etc., were invited and open house was held from seven to midnight, with dancing, music, and a buffet supper. L.

### This Evening's Mannes Program

The program of this evening's concert conducted by David Mannes at the Metropolitan Museum of Art includes Tschai-kowsky's Second Symphony, Beethoven's Egmont overture, Bach chorale for full brass choir, and pieces by Wagner, Borodin, Albeniz, Bruch and Dvorak.

### Cromweed Broadcasts

Fred Cromweed, concert-pianist and teacher, broadcast from station WNYC on the evening of January 6 with exceptional success. Mr. Cromweed received many letters of appreciation.

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## Music Notes From Coast to Coast

(Continued from page 38)

sounded beautiful, as did Mendelssohn's Midsummer Night's Dream, Brahms' Hungarian Dances, Nos. 5 and 6; Rimsky-Korsakoff's Flight of the Bumble Bee, and Ippolitov-Ivanov's Procession of the Sirdar. There was a large audience.

Newly elected officers of the Musicians' Club include William Robinson Boone, president; George E. Jeffery, vice-president; H. A. Webber, secretary-treasurer, and Ralph W. Hoyt, auditor.

Featuring Nathan Milstein, violinist, the Portland Symphony Orchestra, Van Hoogstraten, conductor, gave another concert of striking excellence in the Public Auditorium. Mr. Milstein, who was acclaimed by a huge audience, played Brahms' Concerto in D major for violin and orchestra. Mr. van Hoogstraten's reading of Beethoven's Seventh Symphony, which followed Weber's overture to Oberon, will be long remembered. The final number, Liszt's Les Preludes, also was warmly received. Conductor van Hoogstraten recently journeyed to New York City, where he directed a concert broadcast by Atwater Kent. The concert was heard here, much to the delight of Mr. van Hoogstraten's many friends.

J. R. O.

**Sacramento, Cal.** A program was given by the McNeill Club the early part of December at the Tuesday Club House. David P. Unruh is the musical director, and for this concert Luisa Silva, contralto, was the assisting artist.

### Albert Morini, European Manager, in New York

Albert Morini, a young European concert manager with offices in Vienna and Paris, is now in America arranging for some foreign artists to tour here and also for American artists to appear abroad. In the very near future, he says, he will make an announce-



ALBERT MORINI

ment which will be of great interest to Americans. One of the attractions which Mr. Morini will bring to this country next season is an Oriental dancer, Princess Leila Bederkhan from Kurdistan. He says she is a very beautiful girl, has a fascinating personality, and suggests that Oriental mystery which so frequently is associated with people of her caste. In fact, said Mr. Morini, the story of the life of this Princess reads something like the tale of the Thousand and one Arabian Nights. Her forthcoming tour of the United States will include appearances in many of the important cities. As the Princess is a native of the Orient and has

studied assiduously in mastering her art, Mr. Morini says that her dances will have the stamp of authenticity and the true Oriental flavor. The dances will be given with small orchestra, or with piano accompaniment.

Despite Mr. Morini's youth, he already has to his credit a number of important managerial achievements. It was he who handled the European tour of the Dayton Westminster Choir. This organization aroused much interest abroad, and proved of value in introducing American artists and music to Europe. The Choir also benefited by these appearances, gaining a broader musical horizon through coming in contact with the musicians and music lovers of so many different nations.

Mr. Morini handled the contracts for the recitals of the Salzberg Festivals, and made musical history by presenting as his first artist an American, Donald Pirnie. It is understood that this was the first time that an American artist had sung at these festivals.

Frank Sheridan, another well known American artist, recently gave seventeen recitals in Europe, all of them managed by Mr. Morini. This young artist, according to Mr. Morini, was enthusiastically received everywhere he appeared both by his audiences and the critics, the Berlin papers comparing him with the greatest living pianists.

### Leopold Mannes Writes Score for the Tempest

Shakespeare's The Tempest was presented by the children of the King-Coit School at a series of performances at the Garrick Theater during the Christmas holidays. The entire production was the work of the children, ranging in age from five to fourteen years, the impersonations of the various characters being the product of their imaginations and the scenery and costumes having been designed from their own sketches.

Leopold D. Mannes, son of David Mannes, composed music especially for these performances, music of a kind which stimulated the imaginations of the children and helped to make the characters and the scenes vital to them. When the tempest raged at sea he made the occupants of the boat—as well as the audience—feel the roll of the waves and the thunder and lightning. In the second scene, on the magic island, there were many beautiful passages in the score which the children gave evidence of understanding and appreciating. The entire musical setting, played by an ensemble of half a dozen musicians, proved an important factor in furnishing just the right background for the production.

### Anton Maaskoff Here for a Visit

Anton Maaskoff, violinist, is making a short visit to America with his father, Maurice Moscovitch, the famous actor, who has brought his company here to play Jew Suss.

Mr. Maaskoff was born in New York during the time when his father was acting with a Jewish company here. He has resided most of his life in England. He studied violin with Adolph Brodsky, well known in America, having conducted the Damrosch Symphony Orchestra, 1890-94. Brodsky succeeded Sir Charles Halle as conductor in Manchester, and it was there that Mr. Maaskoff came under his guidance. Mr. Maaskoff started his artistic career some five or six years ago with a tour in South Africa, after which he played in England and on the Continent. He will not be heard in America this season, but an appearance here has been arranged for 1931.

### Annabelle Morris Buchanan in Recital

Annabelle Morris Buchanan participated in the musicale which was given at the first district convention of the Virginia Federation of Music Clubs, held recently in Salem, Va. Mrs. Buchanan played organ numbers by Russell, Grieg and Wagner. She was also a speaker on the program, being president of the Virginia Federation of

Music Clubs. In her talk she brought to her audience impressions of the National Federation biennial in Boston, and also stressed the need of extension work, educational work, which includes music in the home, church and schools, choral work, junior department and artist membership department.

### Aksarova at Guild Theater January 19

Valentina Aksarova, an artist well known in Europe both as concert and opera singer, will give her second New York recital at the Guild Theater on Sunday afternoon, January 19. She will not follow the usual pattern,



Lassalle photo

VALENTINA AKSAROVA

however, of giving songs in four, five or more languages in groups according to language, but will present a program devoted to the works of Russian and French composers. Her Russian numbers will include songs and arias by Tchaikovsky, Rachmaninoff, Glazounoff, Tcherpnine, Dukelsky, Medtner and Rimsky-Korsakoff, and the French, song by Duparc, Chausson and Roussel.

Mme. Aksarova is particularly interested in the Roussel group of songs. While in Europe during the past summer Mme. Aksarova visited Roussel at his magnificent estate in France, and in describing the greatness of the art of this composer, as well as the beauties of his garden, the singer was most convincing. She declared that she considers it rare to meet a man so great and at the same time so simple. She also said that it is possible Roussel will come to America next year for a tour under the auspices of Pro Musica and that it would be of considerable interest to Americans to hear his works at that time.

That Mme. Aksarova's first New York recital on March 9 resulted in some splendid tributes from the press is evident from the following excerpts. According to the Evening Sun, "She readily disclosed an admirable understanding of texts, sang with good voice, with much clarity of tone, and with well varied passion, sentiment and enunciation." The critic of the Sun thought that Mme. Aksarova proved herself one of the best exponents from the ranks of Russian singers yet heard here. The New York Telegraph affirmed that Mme. Aksarova has a truly beautiful voice and that there are moments of stirring passion in her singing.

### Judith Bokor in America

Judith Bokor, violoncellist, arrived in America last week, and will play here during January and February. She was the soloist recently at the first concert of the Gesellschaft der Musikfreunde in Berlin, conducted by Dr. Heinz Unger. Of her performance Hirschberg says in the Signale für die Musikalische Welt:

"Doubtless she is one of the outstanding woman cellists; moreover, she is a good deal better than a great number of her male colleagues. Her playing is full of temperament and through and through musical."

### Ruth Shaffner Scores in Oratorio

Among her recent engagements Ruth Shaffner included many oratorio appearances. On December 27 she was heard with the Mendelssohn Choir of Pittsburgh in a performance of Handel's Messiah. The Pittsburgh Sun-Telegraph commented upon the fact that the soprano displayed fine

singing in all her arias, and the Press noted that she obtained some exquisite pianissimo effects in her top notes, and that her voice is flawless with a particularly lovely quality in the mid-section.

Miss Shaffner also recently sang in a performance of the Messiah in Ridgewood, N. J., with Arthur Hackett, tenor, and Fred Patton, baritone, as the other soloists.

### Chicago to Hear Gadski With German Opera

Mme. Johanna Gadski, who, in the opinion of the cognoscenti, still ranks among the most distinguished Wagnerian singers of the age, heads the company of brilliant artists who will present a brief season of Wagnerian opera at the Auditorium Theater in Chicago for seven evenings beginning February 2.

With Johanna Gadski and Juliette Lippe on the roster of sopranos of the German Grand Opera Company, music lovers can rest assured that Wagnerian traditions will be upheld to the last degree. Concerning Gadski's appearance in Götterdämmerung on the final night of the New York run last year, the New York Times said: "The performance of Götterdämmerung by the German Grand Opera Company was a triumph for Mme. Gadski, who received more than a dozen curtain calls after the second and third acts. In her famous role of Brünnhilde, obviously on her mettle, she sang with her usual brilliancy and authority; notably in the finale of the second act and in the famous immolation scene at the close of the opera. She presented a singularly youthful and appealing figure, plastic in pose and gesture, and rising to heights of tragic power in the final scene." The great triumphs of Mme. Gadski came as a member of the Metropolitan Opera Company in New York, although she made her debut as Elsa in Lohengrin with the Damrosch Opera Company.



MME. GADSKI

### Dumesnil in Kansas City Again

Maurice Dumesnil, French pianist and teacher, who again will conduct a master class at the Kansas City-Horner Conservatory next summer, recently declared that Kansas City has talent that should make it one of the greatest music centers in the world. It possesses the atmosphere and advantages that go to make a principal center for art.

Mr. Dumesnil declared that he had seen many cities of the world, but nowhere had he found persons more capable, who grasp the fundamental points of music more quickly than in that city.

### Iturbe Ortiz With Carola Goya

Iturbe Ortiz, Mexican pianist, is again appearing as accompanist and soloist with Carola Goya, Spanish dancer, in her recitals of Spanish dances. The Goya appearances, at which Mr. Ortiz is playing, include five New York recitals, and appearances in Chicago, Ottawa, Detroit and Toronto. These recitals have met with much favor and are well attended and well received. Mr. Ortiz' solos are always the occasion for much applause, and his accompaniments are consistently praised by the critics.

### Brailowsky Arrives

Alexander Brailowsky arrived last week and opened his tour almost immediately with the Philharmonic-Symphony Orchestra, on tour under the direction of Willem Mengelberg in Philadelphia, Washington and Baltimore. He plays again in February with the Philharmonic-Symphony under the direction of Molinari. Meantime he has many dates in the East and in Canada, among them an appearance with the Cincinnati Symphony Orchestra. In March he plays at Carnegie Hall on the Judson Celebrity Series.

### Mr. and Mrs. Buck Visit New York

Mr. and Mrs. Dudley Buck were in New York during the Christmas holidays. During their short visit here, a reception was held for them on New Year's Day in Charlotte Babcock's studios in Carnegie Hall. It was more or less in the form of a surprise, given by former pupils who studied with Mr. Buck before he left New York to join the voice department of the Columbia School of Music in Chicago.

### Tea for St. Denis and Shawn

Katherine S. Dreier and Mrs. Horace Williston gave a tea in honor of Ruth St. Denis and Ted Shawn at the Brooklyn Museum (The Walter Shirlaw Exhibition) on January 3.

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## PUBLICATIONS

(C. C. Birchard &amp; Co., Boston)

**The Aura-Modal Scale, with Nine Preludes and a Valsette, by Thomas Vincent Cator.**—An outline of this work was given in the *MUSICAL COURIER*, October 12, page 18. The present published work consists half of introduction, description and argument, and half of illustration. Into the theory and argument of the composer it is not necessary to go. Those who are interested should look into the matter, which it is impossible to explain in a few short sentences.

The compositions are musically attractive, but whether they prove the composer's arguments this reviewer is unable to say. After all, it seems that results are what count, and how the results are arrived at may naturally be a matter of indifference. The harmonic impression that one would receive from these pieces, were no theory, polemic and explanation attached to them, would be simply the use by the author of a series of altered chords. Altered chords have nowadays become so familiar that they have ceased to cause any astonishment. As already said, the effects are good. Mr. Cator shows evident talent for composition, and if he has found for himself a useful mode of procedure, so much the better. So much the better, too, if his theories prove useful to other composers. What we need today is compositions of such excellence and beauty as these of Mr. Cator. If his investigations add to the useful output of our composers there will be cause for congratulation.

(Carl Fischer, Inc., New York)

**30 and 1 Songs from the Southern Mountains, compiled and arranged by Bascom Lamar Lunsford and Lamar Stringfield.**—An introduction tells the reader that Mr. Lunsford has the largest known collection of American folk songs, made possible by his constant association with the mountain people and his habit of collecting representative songs and tunes of this particular type. The same introduction explains that Mr. Stringfield spent his early life in association with these mountain people. In addition to the editor's foreword, there is an extended preface which alone is worth the price of the book, and gives an extraordinary amount of information about these old English-American mountain songs. They are, if this reviewer understands it right, white folk-songs in contradistinction to the songs of the Negroes. The tunes are, so far as the reviewer can see, unfamiliar, and are exceedingly curious. They have an uncouthness, and what one must call a lack of musical feeling, that is extraordinary. The accompaniments are simple, and no attempt is made to beautify the music. It is reasonable to believe that any skilled singer who would place a few of these on his program would win flattering applause from any American audience.

**Outline of Piano Pedagogy, by Beryl Rubinstein.**—Beryl Rubinstein is the head of the piano department and dean of the faculty of the Cleveland Institute of Music. This book contains a series of papers setting forth the aims and objects of piano instruction, with suggestions for solving manifold problems confronting the serious teacher. The work is very small, occupying only about seventy pages of print, but is crowded full of useful hints and explanations of all sorts of things that piano students and perhaps also piano teachers would like to know. It should be a useful handbook on the piano of every teacher or student, and will certainly be found useful for reference purposes. It is a book which one recommends with pleasure.

**New Songs by Henry Hadley.**—They are entitled *The Redwing*, *Now the Lilac Tree's in Bud*, *Twilight Dreams*, and *Under the April Moon*. The words of all four songs are by Bliss Carman. These are important additions to Mr. Hadley's already formidable output of interesting music. *The Redwing* is especially attractive, a delightful scherzo movement, light and flowing and beautifully written for the voice. *Now the Lilac Tree's in Bud* is more sturdy in character and is lusty and a bit humorous, charming and effective. *Twilight Dreams* shows Hadley in a mood which is sometimes felt to be his best, for he understands the mysticism of strange harmonies and impres-

sive arrangements, and gives his music a color that is as vivid as it is rare. It is difficult to imagine anything more luscious than the music he has set to the words in this song, "Tints of Lavender and Gold." It is, of course, like all good music, indescribable. Finally, *Under the April Moon* is a brilliant song, rapid and forceful, with a difficult and outstanding accompaniment.

**Barcarolle for Violin, by Ilza Niemack.**—This is a simple little melody for the violin, not exactly easy to play, but at the same time not of virtuoso difficulty. The melody has warmth and charm, and its development in graceful sixteenth notes introduces some smooth, emotional curves that are sure to please violinists. The work is neatly done, the accompaniment well written and the harmonies interesting.

## Frederick A. Stock

(Continued from page 12)

orchestra, with its chamber-music-like culture of the string section, its easy response and balance are a constant source of joy for the musician. And Stock masters this complicated instrument with its sensitive intricacies and thousandfold secrets with the ease and surety of genius.

How perfectly he masters it is also documented in his own works of which the musical world at large has by no means as yet taken the cognizance which they deserve. True, the exquisite melodic beauty and fascinating harmonic structure of his violin concerto, perhaps the most valuable contribution to this branch of literature since Brahms, has enchanted thousands in many cities, but neither the fascinating eloquence of his symphony, nor that of his Psalmody Rhapsody for chorus and orchestra have as yet found that widespread recognition which works of such imposing calibre deserve, nor have all the manifold charms and formalistic beauties of his songs and chamber music been sufficiently revealed. Here the orchestras and musical societies particularly of America have much to redeem.

Perhaps the outstanding opus in Stock's career as composer, and certainly the most impressive contribution to that branch is his cello concerto (written 1929), a work of truly magnificent melodic and harmonic design and the very acumen of formalistic logic. To the student of modern harmony and the science of thematic transformation this work offers a veritable compendium of applied "modernism." In the juxtaposition of tonalities it shows what a master mind, one not only gifted with a highly developed esthetic sense but also with a divining fineness of ear may accomplish in beauty of sound and color merely by the logical application of transitional harmonies and with respectful regard of their natural tendencies. In regard to iridescence of harmonic color this work is as revolutionary as any attempt of the "ultras," but the difference lies there that in Stock's concerto the entire musical idiom appears as the language of a high strung personality in whose credo evolution of matter and beauty of effect constitute a synonym.

Besides his activity as conductor and composer Stock has also proven himself an organizer of exceptional ability. It was due to his untiring efforts that the so-called Civic Orchestra was instituted, a highly beneficial organization which offers to the young aspirants for orchestral positions a splendid opportunity to become thoroughly acquainted with symphonic literature and with the practice of orchestral playing and to the young composer the invaluable opportunity of hearing his works. Not less than a half hundred excellent players have been furnished by this valuable institution to various symphony orchestras of the country. Stock also inaugurated the children's concerts, truly model affairs, the value of which for the cultural welfare of the community can hardly be exaggerated. To see and hear this genial and kindly man with his ever present wit and youthful enthusiasm explain the characteristics of a theme, of basic form and harmonic construction to the crowds of eager young minds is a joy and revelation never to be forgotten. This constitutes cultural education in the highest sense.

The ever increasing popularity of Stock and his orchestra necessitated the institution of the Tuesday concerts (with programs and soloists similar to those of the regular symphony concerts), and these finally had to be augmented by the so-called "Popular Concerts," the adjective of which, however, is only applicable to the rate of admission, for here the music lover with a meagre purse may regale himself to a superbly played symphony at the cost of fifteen cents. Here again we have an exemplary form of far-seeing communal spirit and also a striking proof what enormous strides musical appreciation has made in Chicago since Stock's accession to leadership, for the present "popular" programs are just slightly superior to the early symphony programs.

Thus the number of orchestral concerts in Chicago alone gradually increased to one hundred and thirty-five during the season,

and their preparation and direction devolves upon Stock. To my knowledge no other conductor of such eminence has ever been burdened with such an astounding amount of nerve-consuming labor and varied responsibility, burdened so heavily and so unwisely. But the Hydra "Public" demands its idol.

Stock's activities and success, however, are not confined to Chicago alone. As Thomas' assistant he already took the orchestra on tour, thus planting in many cities, that boast their own orchestras today, the seeds which were destined to bring forth such glorious harvest, as, for instance, the nationally famous Cincinnati May Festivals. And in each case the same process of self abnegation for the sake of the final object had to be gone through until the Middle West became receptive for the revelations of the most sublime of arts.

Thus the man and his work have become of national import, and although this country knows no official recognition even for such an eminently successful toiler in the field of culture, yet his contribution to musical culture as one of a nation's most valuable assets is as definite as it is inseparable from the spiritual welfare of the nation.

Of Stock as a conductor I have, I am aware, said but little in detail; but this seemed irrelevant in comparison with the convincing evidence of his absolute success, and it is equally evident that only a personality supreme and touched by the divine wing of genius could have accomplished what he has. One of the secrets of his success, however, may be the fact that Stock absolutely masters every score he presents to its innermost and most intricate details; he not only conducts the entire standard symphonic literature from memory but also most of the modern works in spite of their sometimes hair-raising complications. This faculty is sometimes unjustly confused with a derogatory definition of a "showman." Stock is anything but that; unassuming and direct, as he is in private life, he is also as conductor, glorying solely and unconsciously in the perfect mastery which is the result of positive knowledge and unerring musicianship, inspired by and inspiring the ideals wherein his spirit dwells.

To speak of Stock's antecedents, his training and harassing tribulations, which he too was not spared and of his outward distinctions I will leave to the better versed pen of a biographer. This merely shall be a meagre tribute to the man who has devoted twenty-five years of his life to the cultural welfare of his compatriots by choice and to the musical world at large, one whom musical Germany in its most generous mood would call: "Ein Musikant von Gottes Gnaden."

A. N.

## Programs at Roxy's

To many, the chief feature at Roxy's last week was the thoroughly enchanting *Babes in the Wood*, an original musical dance and stage spectacle, which was given in seven scenes and had been prepared and arranged by Leon Leonidoff. There was also a delightful musical score by Maurice Baron, to lyrics written by J. Parker Coombs. Montedoro was responsible for the costumes, so each and everyone came in for his part of the production's success.

Roxy had assembled a mighty fine singing cast, including such old favorites as Celia Branz, Dorothy Miller (as the two babes), Dorothy Githens (the good fairy), with Beatrice Belkin and Patricia Bowman, the dancer, as the Wood Nymphs. The Novello Brothers appeared as Love Birds, along with the chorus and ballet, who participated in one of the loveliest things seen on the Roxy stage in some time. Charming pictures, too, was the *Wedding of the Painted Doll* (by request), with Bowman, Massine, Herman and Paulus, the ballet, chorus and Thirty-two Roxyettes.

The holiday spirit was further enhanced by the beautiful singing of English carols by Viola Philo, Harold Van Duzee, Willie Robyn and the chorus. For good measure there were organ and orchestral selections and the usual Movietone and newsreel.

Janet Gaynor and Charles Morton topped a capital cast in William Fox's *Christina*.

\* \* \*

The Roxy Grand Organ comes into its own this week in what is called *The Evolution of the Organ*, a symphonic compilation for three organs with orchestral accompaniment. It shows the four types of organs: the church organ, opera organ, theater organ and modern one, with Lew White, C. A. J. Parmentier and George Epstein participating. The Divertissements include *Frise Antique* (with Patricia Bowman, Leonide Massine and the ballet); the *Misere*, beautifully sung by Viola Philo and David Drollet, a new comer with a fine voice, who has been singing with much success abroad, along with the Roxy Male Chorus, and *Le Reveille*, with Lillian La Tonge and Markert's Thirty-two Roxyettes.

The newsreel and Movietone follow, and then another feature, *Bon Soir Patee*, as sort of a prelude to the picture, which brings

## Concert Announcement

## HARRY FRATKIN

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the talents of Viola Philo, Angelita Loyo, Dorothy and Harry Dixon, Youry Yourlo, Keene and Ruffin, M. Vodnov, Cortez and Helene, the Roxy chorus, ballet and Thirty-two Roxyettes. Hot for Paris, the picture, is amusing and made particularly so by the efforts of Victor McLaglen and Fifi Dorsey, along with a good cast.

## Two New Works by Bucharoff

Simon Bucharoff, the well known composer and pianist, is at work on two important new works, one for orchestra and one for the stage, as to the nature of which Mr. Bucharoff will not commit himself at this time, although he promises a more detailed statement very soon.

It will be remembered that Mr. Bucharoff has a long list of important and interesting works and performances to his credit, notably his operatic works, *A Lovers' Knot*, first produced by the Chicago Opera under Campanari; *Sakakra*, one of the most important works of today, produced in Germany; his symphonic works performed by Mengelberg and Goossens—and now comes a repetition of his opera, *A Lovers' Knot*, at the Liederkranz Club, New York, tonight, with costumes and scenery and with the title roles in the hands of the following well known artists: Grace Leslie, Adelaide Fischer, Ernest Davis and Edwin Orlando Sivam. This charming opera is greatly in demand by clubs wishing a distinct and effective novelty. Several bookings for this and next season are now being negotiated.

Mr. Bucharoff is gradually winning a warm place in the heart of the American public, which is awaiting the performance in America of his great operatic works, *The Soul of Israel* and *Sakakra*. One wonders why these works have not already been contracted for by the Metropolitan and Chicago Civic Opera companies since they could very well use these extremely interesting and powerful works. Eugene Goossens has arranged to play Bucharoff's orchestral works in Rochester, Detroit and St. Louis this winter.

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**Zennaro in New York**

Pier Maria Zennaro, Italian baritone, who sang the principal roles in some of the leading houses of Italy, as well as guest roles in



PIER MARIA ZENNARO

important opera houses of Germany, is now in New York for a stay of a few months.

While here he will probably appear in a few guest roles, also in concert. On December 14 he sang with great success at a concert given by the Russian Welfare League. Some of the most celebrated artists appeared for this worthy organization, among them Gretchaninoff, the great Russian composer; Nina Koschetz, Maria Kurenko, and others of note.

Mr. Zennaro is studying at present with the well known vocal and coaching maestro, Samuel Margolies, who is enthusiastic about his voice. Besides vocal instruction he is also studying a few roles with the maestro.

**Eastman School Gives Second American Composers' Concert**

The fifteenth concert in the Eastman School of Music American Composers' series was given on December 19. The program consisted of Daniel Gregory Mason's Festival overture, Chanticleer, performed earlier in the year at the Worcester Festival; Beryl Rubinstein's Scherzo for orchestra; Werner Josten's Concerto Sacro for strings and piano, and Edward Royce's tone poem, Far Ocean.

Dr. Mason and Mr. Rubinstein were present at the concert, and were witnesses to the emphatic success their works made with the capacity audience which heard them. This was the second of the American Composers' concerts of this season, both programs having been of works for symphony orchestra. Dr. Howard Hanson at both concerts conducted an orchestra of sixty-five players chosen from the Rochester Philharmonic.

**Activities of Chevalier****Seismit-Doda**Chevalier Seismit-Doda includes among his latest publications, *Notte Lunare* (Moonlit Night); *Le Livre de la Vie* (The Book of Life); *Cavalcata Zingareska* (Gypsy Cavalcade); *For You and Me*; *Isabelita*, and *Serenata a o' viento* (Serenade to the Wind), in Neapolitan. These songs are featured by such artists as Beniamino Gigli, Tito Schipa, Emilio de Gogorza, Titta Ruffo, Queena Mario, Yvonne d'Arle, Olga Steck and Marianne Vota.

The noted composer is now busy preparing new songs for these and other well-known artists.

**Frederick Cromweed Active**

Frederick Cromweed, a young American pianist and teacher, who recently opened his new studio in West 64th Street, appeared at the Grand Central Palace, Home Making Center Association, which is sponsored by the New York Women's Clubs, on January 10 in a joint recital, and on January 17 will give a complete piano concert in the same auditorium. In addition to the varied musical activities, Mr. Cromweed has contracted to make special orchestrations for theatrical producers, and

is interested in helping poets and melody writers to compose or arrange an interesting and safely modern setting for piano accompaniments.

**Master Institute Pupils in Recital**

The first recital of the season at Master Institute of Roerich Museum was given by advanced students in Roerich Hall, the new auditorium, which already has witnessed many attractive musical and artistic events.

The program was an unusually fine one. Those who participated were Elsa Cabrera, Linda Cappabianca, Janet Simon, Ethel Leitman, Isabel Gordon and Harold Trauman. In works of Scarlatti, Bach, Beethoven, Respighi, Mozart, Schumann, Chopin, Ravel, Grieg, Brahms and Dvorak, these young pianists showed finesse of style and interpretation as well as well-rounded technique. Of special note is Malcolm Coney, a blind pianist and scholarship student of the Institute, whose rendition of Beethoven's sonata, opus 53, first movement, revealed depth of emotion, beautifully rounded tone, and fine technique. Mrs. Sina Lichtmann, who has been his teacher for the past two years, is firmly convinced that he has all the possibilities of becoming a splendid musician and that his blindness will prove no obstacle to a successful musical career.

A thorough knowledge of style was evidenced in the interpretation of Brahms' cello sonata in E minor by Stuart Moore, with Ethel Leitman at the piano. The violin sonata in G major by Dvorak was excellently played by Betty Schelman. The Mozart trio in B major played by Hinde Barnett, violin; Stuart Moore, cello, and Ethel Leitman, piano, proved the splendid growth of the chamber music department.

Two interesting young composers played their own compositions, Alice Saloff, the music to the poem by Nicholas Roerich, *To the Hunter Entering the Forest*, from his recently published book of verse, *Flame in Chalice*, and Lorraine Smith, her variations on *Deep River*, the negro spiritual. Christos Vrioides, who possesses a fine baritone voice, sang very well a Byzantine hymn attributed to the third century A.D. Another charming number on the program was Serena Markowitz' recitation of Bret Harte's *Her Letter and Kipling's If*.

The above mentioned students are pupils of Mr. Wagenaar, composition; Maurice Lichtmann, Sina Lichtmann, Ethel Prince Thompson and Esther J. Lichtmann, piano; Alba Rosa Vietor, violin; Percy Such, cello; Hubert Linscott, voice, and Mrs. Irving Brown, dramatic expression.

The young artists were enthusiastically received by the audience and after the recital the audience visited Roerich Museum.

**Ellen Kinsman Mann Pupils Sing at American Consulate in Florence, Italy**

Recent news from Ellen Kinsman Mann, noted Chicago teacher of voice, who is in Europe this season with a party of pupils, includes the interesting item that Mr. Havens, American consul at Florence, Italy, entertained Mrs. Mann and her students at dinner in the attractive villa in which he



ELLEN KINSMAN MANN

and party of students at the old well in Pompeii.

and Mrs. Havens live, on December 6. An informal program was given afterward by four of her students—Edith Mansfield, Anita Foster, Florence Getz and Frances Neher.

Miss Mansfield sang the aria from *La Boheme* and, as Mrs. Mann writes, "was enthusiastically received. Every one who has heard her predicts great things for her. Her voice and style have grown much in these weeks of strenuous work." Miss Mansfield, who also sang at the American Church in Florence on November 24, has supplemented her voice study with Mrs. Mann with opera coaching with one of the leading Italian coaches.

The party left Florence on December 27 after twelve weeks' study of voice, Italian and art, to spend ten weeks in Berlin, where they will specialize in the study of German lieder under one of the leading musicians of the German capital, and attend concerts and opera.

Members of Mrs. Mann's party are Edith Mansfield, Anita Foster, Frances Neher, Florence Getz and the Misses Summers. After a month in Paris and London, following their Berlin residence, they will sail for America the middle of April.

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PAUL SHIRLEY,

who had the privilege of joining the Carnegie exploration expedition to the petrified forests in Yellowstone National Park and was able to bring back a lovely collection of specimens which he plans to donate to Phillips Academy in Andover. The above photograph shows Mr. Shirley on Specimen Ridge, 2,000 feet above the Lamar Valley, among the petrified trees.

#### Paul Shirley Plays at New Rochelle

Paul Shirley gave a recital recently in the College of New Rochelle. He was very cordially received, and everyone was greatly taken by his rare viol. The New Rochelle Star said regarding his concert: "Paul Shirley Delights Audience—Paul Shirley gave a recital on the Viola d'Amore in the auditorium of the college, and if the other concerts in the series, sponsored by the music department, reach the high standard set by this artist, New Rochelle is assured of some exceptionally fine music this winter. Mr. Shirley is completely master of his instrument and has composed several pieces for it. He played three of his own compositions, which were greatly enjoyed by his audience. Beautiful Agnete was particularly satisfying. Mr. Shirley was fortunate in his accompanist, Harold Genter, whose excellent playing added materially to the program."

#### Sandor Harmati's Success in Omaha

Sandor Harmati continues his sixth season with the Omaha Symphony Orchestra with Mendelssohn's third symphony, Sinigaglia's Piedmont Dances, Danse Macabre by Saint-Saëns, Grieg's second symphonic dance, and Glazounoff's ballet, The Four Seasons. The playing of the orchestra under Harmati has constantly improved since he took charge of it, and it is now one of the important orchestras of America.

#### Westminster Choir Soloist on Tour

Mrs. Hodapp, who is soprano soloist with the Westminster Choir and a member of the faculty of the Ithaca Conservatory and Westminster Choir School, was soloist in the Messiah, given in Ithaca recently, and

created a splendid impression. She later sang solos at the presentation of the Messiah at Bluffton College, Bluffton, Ohio, and on succeeding days gave a concert at Earlham College, Ind., was soloist at a concert in Indianapolis, and again soloist in the Messiah in Greenville College, Greenville, Ill. She then returned to Dayton for a concert, and from there went to Syracuse where she was again soloist in the Messiah when it was presented at the Mizpah Temple.

#### Sky-Blue Water in Transoceanic Broadcast

Among the works broadcast by the National Broadcasting Company in its Christmas International Series was Cadman's famous song, The Land of the Sky-blue Water, a White-Smith publication. There were broadcasts from various European countries to America and from America to various European countries. Presumably the broadcasts were picked up by the entire American continent as well as by the entire European continent. That Cadman should be honored by having one of his songs on this select program is no more than the distinguished composer deserves.

#### Formichi Captivates Milwaukee

Cesare Formichi, baritone of the Chicago Civic Opera Company, was heard in concert at the Auditorium in Milwaukee, Wis., on December 12, before an audience of four thousand enthusiastic listeners, who not satisfied with the lengthy program, compelled the artist to add some fifteen encores throughout the course of the concert.

Formichi is just as popular with audiences when appearing in concert or recital as he is when singing baritone roles in opera.

### New York Concert Announcements

M: Morning. A: Afternoon.  
E: Evening.

#### Saturday, January 11

Elisabeth Rethberg, song, McMillen Theater (E).  
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M).  
Boston Symphony Orchestra, Carnegie Hall (A).  
Mischa Elman, violin, Carnegie Hall (E).  
Rita Neve, piano, Town Hall (E).  
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art (E).  
Jacques Singer, violin and Moiseel Agranov, piano, Park Lane Hotel (E).  
Lutheran Oratorio Society, Wanamaker Auditorium (A).  
Ilse Emge, song, Chalif Hall (A).

#### Sunday, January 12

Josef Hofmann, piano, Carnegie Hall (A).  
Donald Pirnie, song, Town Hall (A).  
Philharmonic-Symphony Society, Metropolitan Opera House (A).  
Society of the Friends of Music, Mecca Auditorium (A).  
Arthur Hackett, song, Guild Theater (E).  
Bernard Lebow, pupils' piano recital, Steinway Hall (A).  
Stephanie Wall and Fern Sherman, song, Steinway Hall (E).  
Isiah Guttman, song, Engineering Auditorium (E).  
Beatrice Harrison, cello, Martin Beck Theater (E).  
League of Composers, Art Center (A).  
Daca, song, 263 West 11th Street (E).

#### Monday, January 13

Frank Sheridan, piano, Carnegie Hall (E).  
Marjorie Truelove and Allison MacKown, Town Hall (A).  
Muriel Kerr, piano, Town Hall (E).  
Harry Frattkin, violin, Engineering Auditorium (E).

#### Tuesday, January 14

American Orchestral Society, Carnegie Hall (A).  
Philadelphia Orchestra, Carnegie Hall (E).  
Kedroff Quartet, Town Hall (E).  
Cora Quast, song, Engineering Auditorium (E).

#### Wednesday, January 15

Schola Cantorum, Carnegie Hall (E).  
The Chamber Music Guild of New York, Town Hall (E).  
Myra Hess, piano, The Barbizon (E).

#### Thursday, January 16

Jose Iturbe, piano, Carnegie Hall (A).  
Philharmonic-Symphony Society, Carnegie Hall (E).  
Harrington van Hoesen, song, Town Hall (E).  
Artistic Mornings, Plaza Hotel.

#### Friday, January 17

Philharmonic-Symphony Society, Carnegie Hall (A).  
Nina Koshetz and Nicholas Medtner, Carnegie Hall (E).  
Margaret Tilly, piano, Town Hall (A).  
Lois Phelps, piano, Steinway Hall (A).  
Heding Browde, song, Steinway Hall (E).

#### Saturday, January 18

Eleanor Spencer, piano, Carnegie Hall (A).  
Philharmonic-Symphony Society, Carnegie Hall (E).  
Harold Samuel, piano, Town Hall (A).  
Jesus Maria Sanroma, piano, Town Hall (E).  
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art (E).

#### Sunday, January 19

Philharmonic-Symphony Society, Carnegie Hall (A).  
Andrés Segovia, guitar, Town Hall (A).  
Society of the Friends of Music, Mecca Auditorium (A).  
New York Chamber Music Society, Plaza Hotel (E).  
Music School of Henry Street Settlement, The Playhouse (E).  
Valentina Aksarova, song, Guild Theater (A).  
Paul Haakon, dance, Guild Theater (E).  
Daca, song, 263 West 11th Street (E).

#### Monday, January 20

Boston Symphony Orchestra, Carnegie Hall (A).  
New Symphony Orchestra, Carnegie Hall (E).  
Beethoven Association, Town Hall (E).

#### Tuesday, January 21

Jascha Heifetz, violin, Carnegie Hall (E).  
Nella Miller, piano, Town Hall (A).  
St. Cecilia Club, Town Hall (E).

#### Wednesday, January 22

Katharine Goodson, piano, Carnegie Hall (A).  
Sophie Braslau, song, Carnegie Hall (E).  
Stell Andersen and Silvio Scionti, Town Hall (A).  
Olga Averino, song, Town Hall (E).  
Rhea Silberta, talk on Wagner, Aeolian Hall (M).  
Society of Ancient Instruments, The Barbizon (E).  
The Tollefsen Trio Engineering Auditorium (E).  
Mlle. Denyse-Molice, piano The Barbizon (E).

#### Thursday, January 23

Philharmonic-Symphony Society, Carnegie Hall (E).  
Daniel Ericourt, piano, Town Hall (A).  
Ethel Bartlett and Rae Robertson, two-piano, Town Hall (E).  
Gertrude Leohr, song, Engineering Auditorium (E).

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

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## WHAT COMPANY SHOULD MUSIC KEEP?

Some Considerations as to the Appropriateness of Music in College and College Preparatory Courses

By Will Grant Chambers

The old-fashioned curriculum of the cultural college afforded little opportunity for the discussion of such a topic as this. That curriculum was assumed to be made up of a body of subject matter which by trial through the ages had come to be regarded as sacrosanct, inviolable, and unchangeable. Inasmuch as it had no direct relationship to the life activities of the time there was no reason for raising such a question as that which we are now considering. Since the mass of the people who might have had occasion to raise such a question were denied the advantages of higher education there was no opportunity to get a hearing on the question of whether any of the interests or activities of the mass of the people might not be entitled to a place in the college curriculum.

But the progress of the democratization of the masses made inevitable the consideration of such questions for two reasons: First, training for the vocational and professional activities of life was forced to a higher and higher level by the progress of science until those utilitarian curricula contested the right of the established cultural curriculum to occupy the college level alone; and second, the development of the academy and later the high school into a people's college where those who could go no farther in their education demanded a curriculum of studies which should provide them with both background and foundational training for useful callings and somewhat of a cultural outlook for the enrichment of their lives. Here then at last, cultural education was challenged by the newer utilitarian demands to show cause why it should continue to occupy the field of secondary and higher education alone. So long as the secondary school remained chiefly a preparatory school its curriculum was controlled by the interests of higher education, but when it came about that for the majority of the students the secondary school became a terminal school, then the demands of practical life began to dominate the curriculum and later to claim the right to offer, as fitting preparation for college, those subjects and activities which furnished the best preparation for life for the mass of students.

Today, every subject, to use the language of Chicago, must "put up its hands and deliver"—that is, must justify its place in the scheme of things educational in terms of life values. Today music is on trial.

In this discussion it seems best to reverse the chronological order and consider first the place of music in the college curriculum, and then, that being established, discuss its right to a place in the preparatory program.

It is neither possible nor necessary in this connection to give a summary of all the educational values which have a place in the educational theory of our time. I shall consider but three or four of the most obvious ones and try to ascertain how far music can lay claim to possessing them.

(1.) Intrinsic Value. A subject which has intrinsic value is one which is valued for its own sake, for what non-vocational uses may be made of it, or for what secondary consequences may come out of its pursuit. A subject has intrinsic educational value if the mere knowledge of it gives satisfaction, regardless of any of its applications.

(2.) Practical or Utilitarian Value. This attaches to any subject which can be put to use in the earning of a livelihood or the securing of the desirable satisfactions of life. It is evident that science, mechanical skill, or elementary mathematics have practical value.

(3.) Cultural Value. There has always been discussion as to what is meant by this term. So far as I know, no one has ever given us a satisfactory definition. By some it is regarded as the refined use of one's leisure time. By others, the ability to conduct oneself appropriately and to talk accurately and entertainingly about topics of interest within a circle of liberally educated people. However we may think of it, it seems to have been regarded as the inevitable outcome of the pursuit of such studies as the ancient languages, literatures, philosophies and arts which are not too closely,

if at all, related to the utilitarian activities of the generation concerned. It seems, somehow, to refer to the all-round development of an individual without reference to useful knowledge or technical skills except as they refer to the leisure time of the cultured class.

(4.) Preparatory Value. The subject or activity may have preparatory value in either of three different respects: It may contribute prerequisite subject matter for some necessary or desirable study or activity beyond; it may be instrumental, that is, it may result in the acquirement of habits, skills, or even attitudes; in general, tools of learning which will be useful as instruments in later educational situations; it may be developmental in a broad sense, that is, in the stimulation of general all-round organic growth; in the development of physical and mental sanity, balance, and poise; or in a still broader and more general sense, it may tend to promote the integration of a well-centered, balanced personality. This is a preparatory value of prime importance. Throughout all the years of development of modern education, almost to the present day, we have neglected in our thinking and planning the importance of the emotions in building character and establishing a foundation of safety. Somewhere in the program of secondary and of higher education there must be provision for this phase of education. The emotions, like anything else in human nature, can be developed only by exercise in proper situations, in association with appropriate ideals, and by co-ordination with purposeful reactions.

Now, it should require but a moment's consideration to establish the claim of music to possession of all of the educational values referred to on the college level. No one can deny to music, of the right kind, a great intrinsic value. Whether for the individual or for society at large music exists only to

be enjoyed, not only in its own right, but also as a means of introducing enjoyment in many of the drab situations of life. Perhaps music is less thought of in connection with practical educational values than any of the others. That it has such practical values for those who acquire it as a means of earning a livelihood any observer may attest. The thousands of recruits in the bands and orchestras of our country are almost without exception the products of musical activities carried on in our public schools and higher institutions of learning. Our daily papers are accustomed to feature trips to Europe by college glee clubs, orchestras and bands, financed by the income of these organizations from entertainments and concerts en route. There was, perhaps, never a time nor a country in which music had so great a utilitarian value as in the year 1929 in the United States of America.

But what about the cultural value of music on the college level? Can it be compared with the so-called cultural studies so well established by tradition in our higher curricula? Unless I am much mistaken, culture is commonly thought of as a condition of development in which the individual is able, promptly, easily, efficiently, pleasantly and attractively, to adjust himself in conversation, conduct, and social relations in any ordinary life situation, and to bring to bear upon it such information, emotional attitude, and appropriate reaction as will give it the truest interpretation and deepest significance. The so-called cultural studies of the old curriculum at a time when they were active instruments for accomplishing the objectives just referred to had definite relations to fundamental interests and recurrent situations in the lives of the cultured class, and they have become untrue to their reputation as cultural in proportion as the situations in which they were thus useful have dropped out of the life of the people. Music can establish its claim to cultural value just in proportion as it is useful in the lives of the people who study and enjoy it in developing those tastes, associations, interpretations and appreciations which enable them to adjust themselves promptly, easily, efficiently, pleasantly and attractively in the common situations of life.

Music, or what purports to be music, is

going on everywhere and always in our present life. If you turn on your radio you are certain to tune in on the Voice of Firestone, or There's a Rainbow 'Round My Shoulder. In the public dining room, music is as much an essential of the menu as the soup or the dessert. Whether the occasion be the celebration of the birth of a prince, the marriage of an heiress, the inauguration of a President, the parade of a striking labor union, the launching of a battleship, the conduct of a prayer meeting, the dedication of an aeronautic field, or the funeral of a bootlegger, it demands equally the services of a band, an orchestra, a chorus, or an organ. How can one live efficiently, happily and significantly in our world without education in music? The college man without interest in the arts of our day is surely as pitiable an object in terms of culture as the Harvard graduate of a century ago who knew no Latin, if indeed such a creature ever existed.

(To be concluded in next week's issue.)

## Music Study for All

By Blanche E. Loftan

[The following short article appeared in the Asheville, N. C., Times, December 2, and will be of interest to many teachers and supervisors.—The Editor.]

There has never been a time in the history of the world when there has been a greater need for definite study of spiritual things. The chaos and mad rush of the people are upsetting our civilization, and we must teach the children to utilize their forces and energies in constructive channels. With so many demands, social and otherwise, the business men and women are neglecting their duties and the children are suffering from this state of affairs. This condition can be adjusted if the child is taught to use his playtime in building for himself a place among his fellow students that will be a credit to himself and his fellow man.

He must have his recreation with nature, first of all, because he will learn to love the fields, skies, birds, flowers and animals. He will study color and form, and understand them. Great poetic souls have their inspiration from the glorious "out-of-doors." The trees beckon to them, the brooks and birds sing for them, and the animals love them.

At school, in church and over the radio, and through the talking machine, a child hears music that delights his soul, and one fine day he goes to the piano and "picks out a tune." The honest hearts of parents rejoice at this, and lessons are begun. Now this is the first great step, and if he is encouraged, coaxed, and made to know the importance of persistent and patient study, the world will be filled with composers and musicians. But just because the practice is not always easy, the parents are disgusted and lessons cease. It has often been written that Beethoven, that giant of symphonic literature, was made of practice. What if his parents had said, "Well, he won't study, so we shall stop the lessons?"

Much of the failure of the child to practice is directly due to the indifference on the part of the parental attitude, because he receives no praise nor encouragement. Then, too, this is an age where we can buy anything canned, music included; but who will be the creators of new songs and more symphonies if the children of today neglect to study?

Children who study some kind of musical instruments are generally better poised, happier, and certainly healthier, in mind if not in body. Music soothes the child and makes him more receptive because he is taught to distinguish between right and wrong sounds. Then his eyes are trained to read accurately and his sense of perspective is developed very rapidly. Parents should purchase books on music and musical instruments and discuss these matters as freely as they do geography, arithmetic, or spelling. Music should be included in the three so-called R's, because it is the refining process of the whole, and leads to a bigger and better character building.

School teachers, preachers, public speakers and musicians can all help towards making the nation love music, by demanding from the radio and other musical concerns the best in music. May the "jazz spirit" pass away; then out of this will come a refining element that will permeate the universe, and the music of the spheres can be discerned by all who have ears.

## Music Materials and

## Objectives of Music Study

By Minnie E. Starr

(Iowa State Teachers College, Cedar Falls, Iowa)

The general aim or objective of all education is to develop, through material in itself worth while, the attitudes, habits, knowledge and skill which shall make of every child a worthy member of society.

Material in itself worth while includes in language and literature, the story, poem, quotation, which has become classic; in industrial art, the making of objects at once beautiful and useful; in the field of the social studies, Geography and History, useful facts to know about peoples. Musical material in itself worth while, includes those songs that will live—those of present interest and of permanent value.

The right attitude is one of intense interest in the matter in hand—one of willingness to make any effort to bring about the desired result.

A happy member of society is the child who is worthy and contented in his present activities, and who is, at the same time, preparing for future usefulness. In the instance of music he is the child who is (1) finding the use of his voice, learning how to sing correctly, with good tone quality, (2) enriching his repertoire of song with many lovely folk and art melodies, (3) learning to understand and enjoy the music to which he listens, as well as that which he sings.

The aims of music study are these: (1) To train in the use of the singing voice; to assist in forming habits of singing with proper quality of tone; light, clear, flexible, vibrant, and correctly pitched; (2) To give to each child a repertoire of songs which he enjoys and appreciates and which he will wish to remember always; (3) To prepare for music reading by a tonal and rhythmic experience gained by means of song singing and rhythmic activities; (4) To build upon this musical experience a specific knowledge of the elements of music which shall develop in the children the ability to read music flu-

ently; (5) To develop an interest in and an appreciation of the best music through singing and listening; (6) (An auxiliary aim) To vivify and make more alive and interesting other subjects of study, history, geography, literature, and nature study.

What music materials that are in themselves worth while will most directly assist in realizing these aims of music study? Some criteria for the choice of music materials may be listed. (1) Is the song of permanent value? (2) Is the text simple, attractive and worthy? (3) Is it childlike and adapted to the interests of the children to whom it is given? (4) Does the melody have the beauty and simplicity which will make it easy to remember? (5) Has it the proper range for the child voice? (6) Is it smooth and flowing, so easy to sing that children, through it, learn to use more readily their singing voices?

These are certain basic principles in all forms of art—sculpture, painting, poetry, drama, music. These are: (1) Form and structure, i. e., unity, contrast, balance, rhythm. (2) The effect of a thing of beauty upon the observer or the hearer, may be idealational, appealing to thoughts, or emotional, appealing to emotion, or imaginal, appealing to the imagination; (3) Works of art, by their kind, are grouped into periods, (a) Classical, (b) Romantic, (c) Modern or Impressionistic.

To the modern educator, efficacy of method, skill in teaching, mastery of technique of teaching, all include a wise choice of materials. There is a wealth from which to choose. We are trying today to present to you criteria for selection, to suggest sources of the best songs and compositions, and, above all, to show that success in music study depends upon the use of appropriate materials for each grade for each kind of problem.



## MUSIC IN THE SCHOOLS AND COLLEGES

## News From the Field

## Alabama

**Bessemer.**—On December 17 the operetta, Robin Hood, Inc., was presented by the Junior High School Chorus under the direction of Sue Finklea.

The Roberts-Vance School gave an operetta on December 18 in the Senior High School. Hazel Morris is the supervisor of music. The combined elementary orchestra under the direction of Nell Milford furnished the musical program.

## Colorado

**Colorado Springs.**—Harmonica Clubs have been organized in many of the schools here. At the South Junior high school there are 450 pupils enrolled in clubs. Many other schools are following suit.

## Connecticut

**Bridgeport.**—Warren Harding High School held its third annual concert in the auditorium and was given by the combined musical organizations of the school. Selections were offered by the band, orchestra, girl's glee club, and boys' glee club. Among the soloists were Marion Booth, Ruth Allen, Anna Marie Havrilla and Frank Motyl. R. A. H. Clark directed.

## Massachusetts

**Springfield.**—Former pupils of Forest Park Junior High School presented a concert at the school hall, under the auspices of the school music department, December 3. The proceeds of the affair will be used to further the musical interests of the school. All the senior high schools and the Springfield Trade School were represented on the program by their pupils, alumni of Forest Park Junior High School. Clara L. De Camp and Alice E. Loynes of the faculty were in charge of the concert. The program opened with several selections by the Thalian Trio, and included also vocal solos, readings and many instrumental selections. All the participants are well known in local musical circles, many having appeared in church and organization entertainments as well as school affairs.

## New Jersey

**Rahway.**—The first of four concerts given for the school children of Rahway took place at Franklin School, December 17. The National Music League of New York made the bookings through Margaret Collyer, Supervisor of Music. Miss Collyer appeared before the Parent-Teachers' Association December 5 to explain the programs.

## New York

**Niagara Falls.**—The sixth annual concert, under the auspices of the Associated Music Clubs of the Niagara Falls High School, included selections by the band, under the direction of Harold N. Finch, the Glee Club and the Choral Club, with H. A. Spencer, conductor. Cecil M. Hunt, Esther

M. Jens and Beatrice J. Smith were the accompanists. The program follows: Band—Overture, King Rose (Barnard); Suite, A Day in Venice (Nevin); Glee Club—Sea Chanteys (Bartholomew); Cantata, The Scarlet Heron (Lester); Baritone Solo—Carl M. Bennet; Band—Prelude, Suite Ancienne (Hadley); October Twilight, from Three Characteristic Sketches (Hadley); Choral Club—Cantata, The Sleeping Beauty (McCollin); Soprano Solo—Elsa Vorkwerk; Alto Solo—Edith Connolly; Tenor Solo—George Cande; Band—Parade of the Gendarmes (Lake), Adoration (Borowski); Choral Club, Glee Club and Band—Prayer of Thanksgiving (Folk Song), Alma Mater (Root).

**Ithaca.**—The program of the Christmas meeting of the Cornell University Campus Club was sung by the Junior boys' choir of the Ithaca Public High Schools, under the direction of Laura Bryant, on December 11. The selections, which were sung at Risley Hall, were as follows: Adeste Fideles (Reading), Good King Wenceslas—Old English, Under the Stars (Brown), Sleep, My Jesus (Davis), Sleep of the Child Jesus (Old French carol), Hymn for Christmas Day (old carol), Cradle Hymn (arranged by Edith Kimple), An Old Sacred Lullaby (Corner), Christmas Hymn (Praetorius).

**Schenectady.**—The Westminster Choir, under the direction of John Finley Williamson, appeared here in Union College Memorial Chapel, under the auspices of the Schenectady High School Music Department. On December 9 and 10 a program was given by the Musinvo Club of the High School. On December 22, the A Capella Choir of 190 voices gave an hour of Christmas music.

**Mount Vernon.**—A song festival by the colored children in the schools of Mount Vernon and New Rochelle was given in the High School Auditorium on December 12. The proceeds were used for the support of Kenbridge Farm School for colored children, at Kenbridge, Va. This was the program: piano solo by Minnie Lance; chorus, Hark! Hark! My Soul (Hawley) and choral (Wagner), by the New Rochelle Junior Choir; chorus, Cradle Song (Schubert) by the Sophie J. Mee School and Nathan Hale School pupils, of Mount Vernon, Boating Song (Italian folk song) and My Sunshine (Italian folk song) by the Nathan Hale School pupils; vocal selections, Howard Booker, soloist, of New Rochelle; chorus, Kentucky Babe (Geibel), Down South (Myddleton), by the Jefferson School pupils; violin solo by Wendall Thompson, Washington Junior High School; chorus, O Holy Father (Wagner), I'll Never Turn Back No More (Dett) by the New Rochelle Junior Choir; Vocal Selections by Howard Booker; chorus, Old Black Joe, Old Folks at Home, and Oh Susanna, sung by Sophie J. Mee and Nathan Hale Schools.

## North Dakota

**Fargo.**—A joint concert was presented by the Boys' Glee Club, the Girls' Glee Club, and the A Capella Chorus. The three pieces presented by the Boys' Glee Club were Story

of the Summer Night (Woodbury), Far Away in the South (Adams), and Kindling Wood (Adams); the Girls' Glee Club sang Songs My Mother Taught Me (Dvorak) and Italian Street Song (Victor Herbert). Four numbers were offered by the A Capella Chorus: Deep River (Burleigh), Torrents in Summer (Elgar), Lullaby (Brahms), and a novelty number, Sweet Petatachs, a Creole Indian folk song. This last number was one which was learned by the people who represented Fargo High School at the All-State Chorus at Minot a few weeks ago.

American Music was the theme of the first regular meeting of the Orpheus Music Club of the Central High School. Forrest Swisher talked on Indian Music, Characteristics and Origin. Two contralto solos, Pale Moon and By the Waters of Minnetonka, were sung by Gretchen Hunsaker. Negro Music was discussed by Marian Weeks. An octet composed of Jean Kimman, Marion Brainerd, Jessamine Colehour, Eunice Plann, Max Stewart, Hansel Guloien, and Howard Transrud, sang a group of negro numbers: I Ain't Gwine Study War No More, Nobody Knows De Trouble I See, Deep River and Sweet Potatoes.

Yanki San, an operetta by M. L. Harding and V. M. and C. H. Spaulding, was given by the Roosevelt Junior High School at the Central School auditorium. Marjory Arnold and Wayne Fisher played Yanki San and Prince Oto. Ivy G. Conant directed. Isabelle Ramstad coached those characters having speaking parts, and the dancing was directed by Margaret Cronin. Katherine O'Connor had charge of the tickets and advertising, and Miss Kapuscinski, posters and programs. This was the seventh annual mid-year operetta presented by the Roosevelt Junior High.

Tulip Time, an operetta of two acts with a Dutch background, was presented by the Agassiz Junior High School on December 13. The operetta was under the direction of Helen Vigen and Rosella Lyttleton.

The departments of music, art and public speaking cooperated in the presentation of the Christmas miracle play, Fra Angelico (Webster). Miss Gooden, of the Public Speaking Department, was in charge of the pantomime in the scenes and in the vision. Miss McCarten was the general supervisor. The music and soloists and the various groups were in charge of Miss Anderson and Mr. Sorlien, of the music department. The Girls' Sextet sang The New Moon at Christmas (Marsh) and Angels from the Realm of Glory (Bliss). The Boys' Octet sang arrangements of familiar Christmas carols. The accompanists were Miriam Narum, Adele Jensen and Solveig Headland.

## North Carolina

**Peachland.**—The Peachland High School Glee Club has begun a most successful year under the direction of Miss Goodwin, director of music in the Peachland school. The club is doing good work and is planning to present an operetta soon.

## Ohio

**Athens.**—The Southeastern (Ohio) Teachers' Association met at Athens. The program of the public school music teachers' section was as follows: School Music In and About Columbia University and New York City, Doris Wilhite; Music in the

## Educators of Note

W. M. B. KINNEAR,

teacher of piano, violin, theory and chorus work. He had his college music teaching experience in Ohio, Indiana and Kansas; public school music in Kansas since 1903; Minneapolis, 1905-1911; Larned, 1911-1925; McPherson College, 1925-1927; active on committee of N. E. A. Department, which led the Music Terminology agitation, 1907-1913. At present he is conducting a private studio at Kingsport, Tenn., offering ear training, sight singing, harmony; foundation work in piano and violin (private and class instruction), and choir and chorus training, with oratorio as the goal.



Preparation includes college music study in Oxford, Wooster and Oberlin, Ohio; summer school study at Chautauqua, Philadelphia, Boston, Auburn, Evanston. Mr. Kinear is a life member of the Music Teachers' National Association, an active member of the National Education Association, a "Founders" member of the Music Supervisors' National Conference, besides active membership in state teachers' organizations.

State of Ohio, Edith M. Keller; Report on First Anglo-American Music Supervisors' Conference held in Lausanne, Switzerland, August, 1929, and visit to schools of London, England, Jettie J. Denmark.

At the general session Frank J. Appel, superintendent of the Portsmouth public schools, presided, and the following musical program was given by the Athens Junior High School Chorus: Cradle Song (Schumann), Hunting Song (Gurlitt), Theme of Andante Cantabile, from opus 2 (Tchaikowsky), In Springtime (Eldridge), All Through the Night (Old Welsh Air), Jettie J. Denmark.

The Southeastern Ohio High School Chorus, under the direction of Miss Denmark, gave the following program during the conference: Poet and Peasant Overture (Von Suppe), Minuet in E flat (Mozart), the orchestra; Persian Serenade (Matthews), To Spring (Grieg), Lullaby (Lieurance), The Cuckoo Clock (Schaefer), Girls' Chorus: Boys of the Old Brigade (Parks), Molly's Eyes (Hawley), Boys' Chorus: Hungarian Dance No. 5 (Brahms), Tallisman Overture, the orchestra; Recognition of Land (Grieg), solo by Donald Dowd; Legend (Tchaikowsky), Italian Street Song, from Naughty Marietta (Victor Herbert), soprano obligato, Mildred Fowler, Mixed Chorus.

## South Dakota

**Huron.**—In order to create more interest in the study of music the school board (Continued on next page)

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## MUSIC IN THE SCHOOLS AND COLLEGES

here voted to pay the expenses of the national contest at Chicago for any student who wins in one of the eliminated contests which are soon to be conducted. The national contest will be held in March.

### Wisconsin

**Plover.**—The Harmonica Band, a photograph of which was published in last week's issue of the *MUSICAL COURIER*, was organized in the Roosevelt school in Plover, Wis., last year. The band is fast making a reputation in Central Wisconsin on account of good playing and snappy appearance. They have appeared before Teachers' Institute, Farmers' Institute, and community affairs. The band plays part songs. The harmonica band has in its organization a quartet, trio, and several soloists. The band also has a number of part choruses that it sings to the accompaniment of the harmonica.

On November 29, they were taken to Chicago where they broadcasted over WENR and WMAQ.

The harmonica band work in this school, as in other one-room rural schools in Portage county, was organized through the music department of the Central State Teachers' College. Frank E. Percival, director of music. The country schools are showing very great interest in music, and part of this is undoubtedly due to the efforts of Marion Bannach who is the county superintendent. Miss Bannach is assisted in her work by Genevieve Doyle, who is the county supervisor. Miss Doyle, however, is not a music supervisor.

The work of harmonica bands here has been stimulated greatly by James McLain of Chicago who has made several trips to Stevens Point to interest the schools and people in this work.

### Band Contest Yearbook Ready

Full information concerning the state and national school band contests for 1930 is now available in the new yearbook, the publication of which has just been announced by

the National Bureau for the Advancement of Music.

The contests have been carried on with the cooperation of the Bureau and the Committee on Instrumental Affairs of the Music Supervisors' National Conference since 1924 and are widely recognized as being an important factor in the remarkable development of school instrumental music which has taken place during the past few years. The new yearbook contains the list of test pieces, rules and general data, and consists of some eighty pages and the pictures of sixty-six bands which won first place in the different classes of the state and national contests last spring. The 1924 yearbook, the first of the series, contained but eight pages, and a comparison of the two is a striking indication of the growth of the movement. No less than thirty-seven states were organized for the contests in 1929, and the probability is that next year the work will cover practically all the states in the Union.

The two chief purposes of the contest, according to the yearbook, are to arouse greater public interest and support for school instrumental music, and to improve standards. The Committee reports that it is constantly receiving letters indicating that these objectives are being accomplished. The contests are also leading to the establishment of many new bands and the expansion of those already in existence.

One aim of the Committee is the development of the symphonic band, and entries in the contests are judged, so far as instrumentation is concerned, in accordance with their approach to the standard for symphonic bands worked out by such eminent directors as John Philip Sousa, Edwin Franko Goldman, Herbert L. Clark, director of the Municipal Band of Long Beach, Calif., and Captain Taylor Branson of the U. S. Marine Band, Washington.

The next national contest will be held in Flint, Mich., May 22-24, 1930. The Flint Community Music Association, which has extended the invitation, will be assisted in entertaining the visiting players by the public schools and several civic organizations.

The required numbers in the National are: Class A—Egmont Overture (Beethoven); Class B—Princesse Jaune Overture (Saint-Saëns); Class C—Light Cavalry Overture (Suppe). As these numbers are probably too difficult for most of the entries in the state contests, the Committee has prepared another list, ranging from fairly easy to fairly difficult, among which it recommends that the state contests choose their assigned numbers, to meet the needs of most of their competing groups. Finally there is a comprehensive selective list, carefully graded from simple to difficult, from which competing bands may choose additional music for presentation at state and national contests.

The Committee prepared its lists after a most careful study of hundreds of available

compositions, and has endeavored to make them adapted as nearly as possible to the needs of bands working under the most varied conditions and stages of advancement.

The 1930 year book will be sent free in single copies by writing to C. M. Tremaine, secretary of the Committee and director of the National Bureau.

The Bureau will also publish shortly the 1930 yearbook of the State and National School Orchestra Contests.

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## New Teaching Material

(C. C. Birchard & Co., Boston and New York.)

**Practical Orchestration**, by Arthur Olaf Anderson.—A fine book of 250 pages that will be greatly appreciated by progressive supervisors throughout the country. It takes up in a very detailed way the various instruments of the orchestra, including the string family, also the flute, oboe, clarinet, bassoon, and hunting horn. The brass section takes up range, technique, tone-color, and uses and combinations with examples and exercises of the valve trumpet, trombone, tuba and the saxophone; also the harp and percussion instruments are included, among them the tuned percussions, namely, the kettledrums, chromatic drums, cathedral chimes, orchestra bells, celesta, xylophone, and marimba; also the untuned percussions, the snare drum, bass drum, tambourine, triangle, cymbals, gong and castanets. The banjo, mandolin, guitar and cimbalon are also treated, with examples from various scores. Throughout the book there are numerous fine examples of various instruments together with half-tone pictures of instruments of the band and symphonic orchestra. It is a timely and important contribution to the bibliography of educational music in America and highly recommended to all supervisors of music who are interested in obtaining the best and latest material along the lines of practical orchestration. Mr. Anderson has also written *First Forty Lessons in Harmony*, *Second Forty Lessons in Harmony*, *Strict and Free Counterpoint* and *The Essentials of Music Form*. These works are all published by the C. C. Birchard Co.

**Toy Symphony**, by Haydn, edited and arranged by John A. O'Shea, for piano and chorus, 1st, 2d and 3d violins, cello and seven toy instruments. There is a vocal arrangement connected with the symphony, with words by John Lyly (1534). Highly recommended for junior high and high schools.

**The Plumber's Opera**, written and composed by John Odell.—The opera is in sixty pages octavo with three acts and prologue. Orchestration is by Cyril Crabtree. There are five characters in the cast—The Wife (soprano), the Husband (high baritone), the Plumber (baritone), the Plumber's Mate (baritone), and the Maid (contralto or mezzo-soprano). There are sections regarding costumes; the score is well-arranged and should appeal to high schools requiring an operetta of this type. The first performance of this work was given in Boston on

February 22, 1929, under the direction of Clayton Gilbert of the New England Conservatory of Music.

**The Pirates of Penzance**, libretto by Sir William S. Gilbert and music by Sir Arthur S. Sullivan. Well known Gilbert-Sullivan opera, with the chorus parts arranged for treble voices. The arrangement has been made to meet the demand of grade schools and colleges for a practical treble voice arrangement of some of the Gilbert-Sullivan operas. It may be used with current editions of the piano vocal score or orchestration. It is largely in two parts and even those numbers which call for more than two parts, with the exception of Hail, Poetry and the Policeman's Chorus, are marked to indicate a possible two part version. It would be necessary for principals to use copies of both the regular piano-vocal score and this edition. The arrangement has been made by Gladys Pitcher and has been beautifully done. Highly recommended.

**When Troubadours Sang**, a pageant of song by Alice Whitney Brackett. This publication is a concert in pageant form for use with junior and senior high schools boys for inter-club or choir presentation or for summer camp conferences. The flexible nature of the work makes it equally appropriate for a large outdoor festival or for a smaller group with solos in place of the choruses. As originally given, the boys' glee clubs of nine grammar schools and the high school were used. Each class was limited to about twenty voices. Plates are given showing the costumes, together with instructions regarding committees, lighting effects, make-up, and properties. A fine work of thirty-four pages complete in every respect. Solos, two- and three-parts.

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### M. T. N. A. Conference

A conference of interest to many directors of music in schools and colleges was the fifty-first meeting of the Music Teachers' National Association, which has met every year since 1876. This year's meeting was held at Cincinnati (Hotel Gibson), December 26, 27 and 28. William Arms Fisher of Boston is president.

The organization of the Music Teachers' National Association for this year is as follows: President, William Arms Fisher, Boston, Mass.; vice-president and editor, Karl W. Gehrkens, Oberlin, Ohio; secretary, D. M. Swarthout, University of Kansas, Lawrence, Kans.; acting treasurer, O. W. Demmler, Pittsburgh, Pa. Executive Committee—the above officers, with Mrs. Crosby Adams, Montreat, N. C.; Harold L. Butler, Syracuse University, Syracuse, N. Y.; D. A. Clippingier, Kimball Hall, Chicago, Ill.; Holmes Cowper, Drake University, Des Moines, Iowa; Howard Hanson, Eastman School of Music, Rochester, N. Y.; Ernest R. Kroeger, St. Louis, Mo.; William MacPhail, MacPhail School of Music, Minneapolis, Minn.; Leon R. Maxwell, Sophie Newcomb College, New Orleans, La.; Russell V. Morgan, Board of Education, Cleveland, Ohio; James T. Quarles, University of Missouri, Columbia, Mo.



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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### ***Why Continue to Fool Ourselves?—Why Not Face the Real Facts About the Piano Business and Build Intelligently for the Future Instead of Becoming Discouraged About the Present?—The Way to Reconstruction and Profits***

#### *Why continue to fool ourselves?*

For many years men in the music business, and that means the piano business, have arrived at their profit and loss, their use of red and black ink, through figures that do not represent the *actual* financial conditions under which they have been conducting their business. If there ever was a time in the history of the piano to bring about a thorough cleansing of all of these misunderstandings and this fooling of ourselves, it is, we say, *now*, the beginning of 1930.

The writer has often referred to the manner in which the piano man was fooling himself through his own statements, by depreciating his liabilities and building his assets to show that he had made a profit. The depreciation of liabilities is something that is just as great a fault as is the expanding or falsifying of the assets. Many a dealer will give to his installment paper a valuation that does not exist. He does not show through a depreciation the risk element as to collections. He will figure up his installment paper and never for one minute seemingly take into consideration the past due of that installment paper. He will figure 100 cents on the dollar for his installment paper, when in fact it will represent 60 cents on the dollar.

All this can be eliminated now, for if ever the piano trade has reached bottom as to inventories and production, it has reached it at this time.

#### **The Radio Business**

As an illustration of what the piano man or music dealer can do in arriving at a self-sufficiency, or bloated condition of the mind as to his financial affairs, let us take a clipping from an article sent out in the New York financial reports in the daily papers of last week. This applies to the radio, which is a musical instrument and as of much value to the piano dealer, if handled right, as is the piano itself. This clipping gives the following report of the supposed conditions of the radio business:

From Washington comes the report that Federal Radio Commissioner O. H. Caldwell says 1929 will prove the biggest and most prosperous year in the history of the radio industry, and adds that the outlook for 1930 is bright. He estimates that companies engaged in the industry sold approximately 4,000,000 sets, with total purchases reaching about \$750,000,000. Although some of the smaller companies did not fare so well, the larger organizations are expected to render satisfactory annual reports during the early part of next year.

#### **Building Confidence**

There is a great effort on the part of those in Washington who are conducting the greatest business in the world to build up to confidence, but *can that confidence be built up through just such propaganda as is herewith given?* The manufacturers of the radio may, if what is said in this be true, show a great profit, but that does not represent the real crux of the radio business. That will be shown on the part of those who did the real work of this great production of radios, and that is in the selling to the people.

Here we must stop and consider. It is wise probably for the Government at Washington to endeavor in every way to build the confidence of the people toward the idea that the country is just as prosperous now as it ever was, and the newspapers of the country certainly are following this up; but *what is in the minds of those dealers who are suffering through lack of profits?*

It looks to the writer, if his memory serves, that our Government is endeavoring to do what Napoleon

II. endeavored to do during his days in France in the attempt to create an inflation after a deflation by public works which resulted in the re-building, or re-districting, or re-strengthening Paris, under the plea that it gave work to the people through the Government; and if memory serves rightly, this resulted in the building of the Grand Opera House in Paris, which is today one of the wonders of that great city. Again, if memory serves, this effort on the part of Napoleon II. fell flat as soon as the Government was through with spending the great sums of money contributed toward the re-creation of the city of Paris.

Will this same thing happen to the United States under the proposed great expenditures on public institutions as are now outlined? Will not the country recover from the conditions that we all know exist, but which we hide behind like one does a screen before appropriations even are sanctioned by the Congress? *Why fool ourselves?* We might just as well expect conditions to reverse themselves without any effort on the part of those who are most interested.

#### **Debunking Some Statistics**

The politicians, of course, are working their own game so to speak. It is not a question of what is a benefit to the people with those legislators in Washington—it is a question of party. It does seem when one digs into these conversations that are so loudly proclaimed in the halls of Congress that there is nothing in view towards the elimination of the financial burdens of the country, and that their whole skirmish on whatever is presented through a bill depends upon whether the Democrats or Republicans or the "debunkers" shall rule.

All this applies to our business interests at the present time. When we read this item about the radio business and then look to the piano business, we are alarmed at what might be the results, unless the piano men themselves take up and thoroughly analyze their own individual interests without regard to what others may be doing. It seems there is a vast space between four million radios and the sixty or seventy thousand pianos that 1929 will come out of from the piano industrials. If this production of between sixty thousand and seventy thousand pianos is reduced to a ratio as to the number of manufacturers now existing, which is about thirty-five, and allowing each manufacturer the same ratio of production, there is not much to be proud of as a going industry; but when we turn our attention to the number of piano dealers in this country and apply the same ratio effort to the number of pianos which individual dealers could have sold, we then find ourselves wondering what it all means, or what it is all about.

#### **The 1930 Piano Production**

There is no need of our striving to fool ourselves that the piano business is a big business, but there is one consolation, that is, *the piano is a necessity as far as music is concerned.* We must admit that the radio has had much to do with this reduction of piano production. We must also admit that the automobile has changed living conditions, and that the home life that we older people recall is something that is not known to the present generation of young people.

Outdoor life is seemingly a greater essential than the home life of the past. This is proven by the fact that our daily papers will give more space to outdoor sports than they do to anything that pertains to the home life, even though we accept the column after column of society stuff which the pa-

pers seemingly feel is a necessity, and which is read about as intelligently as are the reports from our legislative halls in Washington.

With this before us, and with the production of pianos between sixty thousand and seventy thousand, which the writer firmly believes will not go far above sixty thousand, with the thirty-five manufacturers that we have, and with the great number of dealers who are still "hanging on," we must feel that now is the time for the beginning of reconstructive methods that will bring about a profit-making on the pianos that will be sold in 1930.

The writer believes that 1930 will give to us a production of one hundred thousand pianos. He does not believe that for a long time to come this will be increased. He furthermore believes that the first six months of 1930 will be one of hard, consistent effort on the part of those who do sell pianos, and he also believes that *the first six months of this year will bring about reconstruction as to costs of selling that will do away with the extravagances that have marked the sale of pianos during the past two decades.*

During the days of large production, the greatest of which ran to 375,000 or 400,000, the dealers built to extravagant ways and means of selling. They did not scan the nickels, neither did they scan the dollars that went out as to the cost of selling, large warehouses, the carrying of great numbers of pianos, the lack of demanding that salesmen produce according to what they received, the holding to ability in the selling field, and the dealer himself leading in the work necessary in the selling of pianos.

#### **Getting at the Facts**

There was a time in the high production years when pianos were sold like furniture. Tone had no consideration. Each family felt the house was not furnished without a piano. The cheap piano flourished. It looked good to buy a piano for a little over the even figure and sell it for \$350. The dealers, instead of doing this along safe lines, took risks that brought about re-possession and profit-losing in past due percentages that brought about the selling of the installment paper in order to get cash to carry on.

*All these things the piano dealer must consider in figuring trade needs at their real value, must brush aside all foolish calculations that heretofore have been employed in the building up of assets, and also must apply the same pressure upon his estimates as to his inventory. The word "depreciation" never seems to introduce itself into the financial mind of the average piano dealer.*

If there was no other way to create an asset, "name value" was utilized, and how few dealers have protected the piano on the "name value" basis or how few dealers have created a "name value" for themselves along honest methods of selling pianos and carrying on service as to radios, etc.

The methods that have been built up by the radio manufacturers and dealers in the selling of those instruments have far exceeded the seedy methods employed by piano dealers for these many years past. "Name value" was pushed to the rear, stencils abounded and what brought about a deflation as to the piano through the stencil, the radio men have cultivated by an expansion that will require years for them to bring about a re-creation of "name value" as it justly belongs.

#### **Foolish Figuring**

All this may read sour to those who believe that foolish claims as to the prosperity of the country will bring about prosperity, but facts are facts, and only in the arriving at solid financial fundamentals can we expect to bring about the prosperity that always exists before and during a political campaign and explodes after the candidates are elected.

The piano men themselves during the past two years have, through their bemoaning their own fate, which spelled their own lack of enterprise, did much to kill the piano, if such an expression can be used. *The piano today is just as much a necessity in music as it ever was.* This value of the piano always will exist, but during the days of inflation as to piano

## Piano and Musical Instrument Section

production, there cropped into the business a lot of people who had no right, as to experience or knowledge, to be in the piano business. They sold pianos as furniture was sold and they imagined that they were making big profits, but \$350 of installment paper, payable \$8 or \$10 per month, does not read \$350 in assets at the time of the sale. If \$25 was paid on the piano, that represented all that has been sold—the future payments were promises to pay and it is herein that the piano dealers have fooled themselves.

### A Safe Program

What the piano dealer wants to do at the present time is to cut out his overhead expenses all that is possible. He wants to start in with his rent, and when he has that on the basis with what he believes he can sell, then will be build to his other overhead and will bring about a reconstruction in his collection departments to the end that his past due shall be within reason.

It is not good to say that no past due is impossible. The installment business does not prove it, the discount companies do not prove it, so the thing that we have before us right at this time is to set aside these false claims and promises that are being made and assist in those promises the Government is making about the great expenditure of money throughout the country in public construction.

The truth of the matter is it will take the politicians in Washington about three years to arrive at a point after the preparation is made for the beginning of the spending of this money and the reaching out to the hands of the laborer. These three years may be a little overdrawn, but let the business men study this condition and if they can arrive at any belief that the Government will start in with any appropriations that will be reaching out to effect the prosperity of the country within six months or a year, then will these legislators in Washington have accomplished something that has not heretofore been brought about during times of peace. In comparison, what Napoleon II. attempted is merely a speck as to what is contemplated through the efforts that are being made in Washington to re-adjust conditions as they now exist, and which in reality can be adjusted only by the masses.

### Rebuilding

Let the piano man who is looking around and seeking for information that will give him an idea that what is going to be done is going to sell a piano for him that day, arrive at the conclusion that if a piano is sold in his establishment that day, he must go out and do the selling. A piano sale a day will make a nice living for any piano man if he starts in his reduction as to overhead with his own personal appropriations from the cash drawer as to his home living. If his wife will join in with him and assist in this, he can bring about a reconstruction of his business by starting in at home and carrying on through to the end that he keeps his expenses within profit making results.

All this is not intended to be a discouraging argument against prosperity, or against what we are trying to do, but an effort to make plain to the piano dealer that he must begin at home with whatever reconstruction he feels is necessary to save him from complete defeat.

WILLIAM GEPERT.

### The Social Center

Kenneth S. Clarke of the National Bureau for the Advancement of Music, in an article appearing in The New York World, made a clever response to an implied criticism of the piano business which had appeared in that paper a few days previous. At the same time he brought out some pertinent and valuable suggestions of which the piano trade might well take heed. Mr. Clarke pointed out despite gloomy reports as to the degeneracy of the piano business, the piano itself is still a magnet for entertainment in the home circle. This is especially true in the districts where the home circle retains its importance due possibly to the absence of other distracting influences. According to Mr. Clarke's gentle intimations, the piano is suffering possibly from being a bit too "highbrow." It has been treated as an educational and cultural object rather than an instrument to provide a musical background for a simple evening of simple enjoyment in the home. Whether the evening is to be devoted to dancing, the singing of Broadway ballads, or listening to saxophone solos,

the piano affords an ideal means of adding to the festivities. It is a fine thing to lead people to a better understanding of good music. This is building on a solid foundation. However, there is no questioning the general taste for popular music, or simple folk melodies on the part of the music loving but musically uninformed public. Or putting it more simply, in slogan fashion: The Home with a Piano Is a Social Center. And it is confidently believed that the piano is destined to play a bigger part in the scheme of living as the home circle returns to its normal important position.

### "At the Baldwin"

The Baldwin Piano Company has been securing excellent results from its national radio broadcast "At the Baldwin" during the past year. The artists who have so far appeared in the series have created a fine reputation for the broadcast and made it one of the distinctive features of the week.

The first "At the Baldwin" hour of the new year gave definite assurance that this fine standard will be lived up to in future broadcasts. The artist chosen to inaugurate the 1930 series was Jose Iturbi, the Spanish pianist who has been one of the sensations of the musical season in New York. Few artists have been accorded such spontaneous praise by critics and public alike as has this poetic and inspired master of the keyboard. Coming on the heels, so to speak, of his appearance on the New York concert stage, there was a great deal of public interest in Iturbi's radio recital. It gave thousands of people who did not have an opportunity of hearing him in person to enjoy his great art and the pure tone of the Baldwin piano in their own homes. The Baldwin Piano Company is doing a great work in rehabilitating public respect for the piano, and to create a real knowledge of the possibilities of the piano as a medium of entertainment. This work is actuated by no selfish motive, although there is a natural and inevitable increment of good will for the Baldwin. The entire trade profits by this effort to keep the piano in the fore of public interest.

### Sugar-Coated Pills

The Pittsburgh Credit Bureau, with the cooperation of radio station WCAE, is trying a unique plan for speeding up credit payments. The public, a carefully selected public from the past-due files of many of the local merchants, was invited by post-card to listen in on a "Business and Pleasure Period." This proved to be an amusing skit with musical interludes, concerning happenings which actually had occurred in various stores. In the midst of this was found the occasion for inserting a very clever talk on payments, and the necessity of meeting obligations as they came due. The listeners in were told of the importance of their own credit standings, its value to them in the way of courtesies and privileges extended to them by tradespeople if only their standing remained on a high level. It also indicated the trouble to which the stores went to find out something concerning the credit standings of their customers.

The idea was so worked out that no particular store could be singled out, either as having sent out the post card invitation, or in fact as having anything to do with the broadcast, thus avoiding any resentment. This broadcast, it is understood, will be followed by others of a similar nature all designed to give the retail buyer some idea of the complexities of business, and his own obligations in the matter. These little sugar-coated pills should do a great deal of good, if worked out as cleverly as the initial broadcast. Most people are honest as individuals, it is merely that they feel their relative obscurity is a good cloak for "getting away with things," such as bills. If they can be shown that the orderly and systematized conduct of business eventually is of profit to them, there is some hope of their assuming their share of the responsibility for keeping it so. It will be more than interesting to follow the results of this experiment.

### Credit Difficulties

The extension of the deferred payment plan on articles that do not properly fall into the category of instalment articles is seen in some quarters as a dangerous practice leading not only to immediate losses by the store so practising, but also to other legitimate instalment sellers. On this subject, David

J. Woodlock, manager of the National Retail Credit Association, declared: "There are two kinds of instalment businesses, the one with sound credit principles of reasonable down payment and carrying charge on deferred payments not extending beyond the depreciation age of the merchandise. This kind of business is sound, ethical and profitable to the retailer. The other is a new feature encouraged by competition on terms, allowing customers who purchase on open thirty day accounts at cash prices to pay their bills on the instalment plan. This is what is making the retail business unprofitable. It is breaking down our credit morale and encouraging persons who can pay promptly to become instalment buyers. The fault is with the retailer himself, and if we do not wish our accounts receivable to pyramid to the breaking point, we must discourage this pernicious development of instalment buying by making a distinction between credit as a convenience and credit as a service."

### Forest Conservation

The progress of the U. S. Forest Service in California is interesting because the results achieved in that State represent, to a great extent, the progress made throughout the West in preserving trees for posterity. Timber in national forests is sold to lumbermen on the strict condition of cutting to create a perpetual yield. The young trees are left for future growth, the trees of older growth are cut conservatively, year by year. This system of tree-cutting has set an example. Until recent years timbermen "logged," cutting down all before them. The forests of the United States were disappearing when the example of the U. S. Forest Service began to arouse interest in perpetuating the lumber supply.

In California the redwood companies were the first to turn their attention seriously to growing for posterity. Today, most of the large redwood manufacturers are planting more trees than they cut. The planting is done from nurseries where little trees are raised from seeds. California pine manufacturers are now interested. One of the largest pine manufacturers in the State, the Sugar Pine Lumber Company, recently adopted a forest conservation policy which, according to their forest engineers, is proving more profitable than the old method of logging. A few years ago, California passed a law exempting growing timber from all taxation, up to the period when it is ready to cut for the market. This has done much to stimulate reforestation programs of the various private lumber firms. The man who plants today cannot hope to live long enough to reap his harvest of trees, but exemption from taxation goes a long way toward encouraging him to preserve the young forest growth and plant more trees. It takes at least fifty years for a redwood grove to reach a marketable size and the pines and other trees of the State are of slower growth, and year by year the lumberman who plants something he will never reap has to take the hazard of fire which annually exacts an appalling forest toll throughout the entire west. Some of the piano manufacturers use redwood for cheaper grades of instruments. California white pine (pondosa) is valuable for piano keyboards, but even if much of the fine wood used for pianos is not of Pacific Coast growth, it is nevertheless true that the nation's supply of lumber is of vital importance to the piano manufacturer. The world's growth of lumber is diminishing, and as it grows less, prices will advance all down the line.

### Tremaine on the Contest Idea

C. M. Tremaine of the National Bureau for the Advancement of Music has recently written an article in defense of the contest idea, which, it appears, has come in for severe criticism by those who prefer music festivals or other methods of stimulating interest in music. He wrote in part: "It is distinctly unfortunate that the advocates of festivals and the advocates of contests should align themselves in two partisan camps. Festivals and contests have each demonstrated their value. Evidence in abundance is available to prove both to be powerful constructive forces in musical education. Neither can it be denied, without a like ignoring of the facts, that the contest has proved to be, on occasion, a destructive force. Where it has been beneficial it has perhaps been more effective than the festival because of its stronger appeal and incentive to the children. It also has the unique educational advantage of offering the participants the constructive criticism of the prominent musicians who so frequently serve as judges. There is one thing certain. No leader should enter his band or orchestra in a contest unless he feels his players will benefit even if they lose, for but one competing organization can win, and all



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the others must lose. Whether or not a losing band will profit from a contest depends in ninety-nine cases out of one hundred upon the leader—his own ability to accept and profit from defeat, and his ability to both stimulate the players under him to put forth their best efforts and to be prepared for disappointment and then to have the reaction of this disappointment a determination to raise the standard of their playing the next year. ¶ Contests are needed in the schools. Rightly handled they are a valuable asset; wrongly used they are a liability—a distinct detriment. Music festivals are likewise beneficial, for they represent cooperative effort, which is also greatly needed. Let the sceptics and the critics ponder this fact. The wonderful development of choral music in England has been coincident with the growth of competitive festivals—the name used for contests on the other side of the water—and practically every musical authority in England directly attributes this development to festivals."

### Advertising Returns

Guy Hubbart, writing in Editor and Publisher, recently made the following analysis of the general trend of advertising returns from morning, evening and Sunday papers. The analysis is general and not individual. It might be noted that the writer believes the greatest returns for piano advertisements comes through Sunday announcements. The article in question reads in part: ¶ Morning circulations give more performance in the average city on first-floor departments and on lines supplying convenience and necessity needs such as electrical appliances, stoves, small kitchen conveniences, men's hosiery and underwear, infants' goods, shoes, hats and lesser items of outer apparel. This holds good in many cities mainly because of common similarity in the morning shopping habits of various populations. ¶ Evening papers, everything else being equal, draw better on merchandise in continuous demand by families and households,

like notions, domestics, bedding, silks, curtains, millinery, linens, dress accessories, personal furnishings and so on. It should be kept in mind that this rule applies only when a close and consistent schedule is used, four to five insertions a week in the same paper. But the trend is unmistakable if results are checked consistently and against an average standard. ¶ Sunday circulations draw notably well on style and fashion items, personality goods, new products or newly advertised products, high-priced millinery, oriental rugs, pianos and high-priced art wares such as statuary, valuable clocks, antiques and expensive gems. This is not so much because, as it would seem, only wealthy people read the Sunday editions, but because such items seem to hold more intense interest for Sunday readers. Also, Sunday circulations are unusually large, a requirement necessary to get volume sales on high-priced goods.

### William Lincoln Geer

William Lincoln Geer, for many years art designer and head of the Art Department of Steinway & Sons, died in New York on January 1, 1930, at the age of sixty-three. Mr. Geer's career was a remarkable one and his death leaves a sense of deep loss not only for his work but for his fine personal characteristics. For thirty years he was the sole designer not only of the art stock models of Steinway & Sons but also of art cases executed on special orders, and these creations stand as permanent memorials of his fine sense of artistry. When the Steinway art department was first organized for the company by J. B. Tiffany, back in 1897, Mr. Geer was selected as the designer. In 1921, on the death of the incumbent manager, Mr. Blackmore, he succeeded to the management of that department, at the same time continuing as design originator. Mr. Geer was a Past Master of the F. & A. M., Naval Lodge. His funeral took place on January 3 under Masonic auspices. A delegation from Steinway & Sons attended.

## Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### New Year's Resolutions—Discipline, Hard Work and Economy the Watchwords of 1930—A Little Story That Illustrates the False Reasoning of Some in the Piano Business

The Rambler wishes his many friends throughout the piano trade a prosperous 1930.

He questions whether January 1 is a happy New Year among those who do the real work of selling the productions of the piano factories. This is not an effort to create dissatisfaction, but it is the arriving at a time when truth telling is worth something.

Herbert R. Mengert, a well known newspaper man in the Middle West, and who writes for the Cincinnati Enquirer, sends in from Columbus, Ohio, under date of December 28th something about New Year's resolutions. The Rambler knows there are a lot of piano men who utilize New Year's day as a time for arriving at conclusions and deciding whether or not that certain construction methods in the selling of pianos shall be put into operation.

Mr. Mengert writes a long story headed "Beware Bunk!" What is said by this clever writer as to New Year's resolutions is of such a nature that it would be well for all piano men to read and study and arrive at the same considerations as this man who evidently has made resolutions himself and is willing to admit it. While this introduction to a long article does not apply to pianomen, but is directed probably more to politics and the conditions of the farmer, there is much in it that will be read with the same interest that brought The Rambler to a feeling that even though the Volstead law did exist, he would not swear off. Mr. Mengert says:

Columbus, Ohio, December 28.—Years ago, resolutions for the new year were popular.

When this chronicler was a young fellow with a shock of stiff black hair and a stock of guileless innocence, re-

### Where to Buy

#### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Ronk Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

#### ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 46th St., New York City.

#### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

#### LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

#### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

#### PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

#### PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

#### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

#### WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

## SATISFACTION

There is no keener satisfaction than that which comes from the repeat orders received from satisfied customers.

These repeat orders come only when your customers are satisfied with the quality of the products you are selling them.

When it comes to gluing, your high standard of quality will be maintained by using PERKINS PROVED PRODUCTS. You will then also have the additional satisfaction of knowing your product will be glued with the best vegetable glues obtainable.

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## STIEFF PIANOS

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solves to do better things with the change in the calendar were registered at this season.

The man who had a tendency to lie around the saloons and drink too much went on the water wagon. Often the good intention lasted a whole day, and in rare cases two or three days, still more rarely a whole week. Small boys determined they would keep their faces clean and even old gossips asserted they would refrain from telling spiteful stories.

With the advent of prohibition, abstinence pledges went entirely out of date. Nearly everybody made up his or her mind to take a drink when he or she felt like it or could get it. It is far more difficult now to persuade an erring brother to sign a pledge than it ever was. New Year's resolutions generally went out of style.

But, personally, the recorder of events, sense and non-sense always was partial to the resolutions custom. It was a good time to take stock and to get on the right road, even if one skidded off at the first slippery place.

### Just Among Ourselves

The Rambler can make suggestions as to resolutions for the beginning of 1930 that might be accepted by some piano men with a smile and by others with an intimation that The Rambler is partially off of his mental basis, or, to put it in plain, straight piano talk "a damn fool."

When we begin a day's work, that, of course, is the beginning of a day's work, how many piano men get down to their desks at eight or nine o'clock in the morning? How many of them feel that, being a piano man and selling pianos and having a lot of past due installment paper and a heavy overhead, he should look prosperous even though he be not, and get down to his business at ten or ten-thirty?

Probably some gum-shoe artist in the store will tell the Big Proprietor of the Big Piano Store that this or that employee does not get down until fifteen or twenty minutes after the opening hour, which with the piano store is generally eight or nine o'clock.

The indignation that is threatened to the service when a delinquent is made clear, should at once bring the Big Proprietor of the Big Piano Store to a reflection as to his own delinquencies. What the head of the house is, so will be the employees. If the head of the house gets there at 10:30, the employees have ample excuse that a street car wheel had lost a shoe, or the gas had given out in his automobile, or that his chauffeur probably had been late.

Of course, the Big Proprietor of the Big Piano Store has an automobile and his chauffeur, and why not his high priced salesman? The men who work in factories have their automobiles, why not the piano man, whether he be employee or employer? One can not expect a piano man who goes out at night and works until eleven or twelve o'clock upon a piano prospect, to be at his desk at the regulation hour in the morning; that would be slave-driving, yet The Rambler recalls that during his days of piano selling he has been out many and many a night until late and was always on time for the opening of the store.

### "Times Have Changed"

Of course, times have changed. When The Rambler sold pianos he had to work, and that evidences a lack of selling ability to the present generation. The Rambler

is willing to make a bet that not 10 per cent. of the proprietors, or managers, of the piano stores throughout the country ever start to work at their own desks before ten o'clock.

Resolutions are out of order upon this one question. There will be some of the younger generation that will turn to The Rambler, remarking that "times have changed." The Rambler knows that, so is not being told anything new, and he also knows that those men who get down to business early and get home on time to help the wife out with the household affairs are the men who get the good stipends as to wages.

There are a lot of piano men in the piano business, especially the Big Proprietors of the Big Piano Stores, who carry watches, but never wind them up. The Rambler knows a number of such Big Proprietors of Big Piano Stores who never know when it is time to go home after the day's work is done. He never thinks about how his wife is going to conduct her household affairs, how the servants will not stay in a home where the head of the house has no consideration for the business affairs of running the home.

It requires just as much executive ability for a wife to conduct a home properly as it does for the man of the house to conduct his business affairs properly. The Big Proprietor of the Big Piano Store can get as many people to work in his office as he wants, for he has more people soliciting jobs than he can employ; but what about the wife at home with the business affairs of her little domain? She is not answering the door bell to people who want to do housework.

Here is a problem for piano men who are Big Proprietors of Big Piano Stores, with big electric signs and a lot of advertising that does not make sales, to consider. This is no joke. The Rambler leaves it to the wives of these Big Proprietors of Big Piano Stores. It is a question whether 10 per cent. would cover the delinquents as to this consideration of the business affairs of house-keeping.

### Starting at Home

Here is some of the "bunk" that Mr. Mengert refers to. He does not say it in the same words, but the meaning is just the same. Still, the piano man will fool himself from time to time with the idea that he is doing a big business because the columns of his statements show big numbers as to the footings. Here again is a plea on the part of The Rambler for the Big Proprietor of the Big Piano Store to start in, not with resolutions, but with the determination that, beginning with the home business, he is going to carry out clear through the ramifications of his own affairs.

The Rambler does not want to arouse any family differences, but if the business man can reason that the business of his home life is of as much importance as is the business affairs that require his attention, then is he working along lines that will create a difference before 1931 is being considered. This "bunk" business that the Ohio man talks about is worth the reading by all good business men, or, it might be said, by bad business men, because there are more bad business men than good business men—not morally to be sure, but lacking the ability to carry on business as it should be carried on.

The changes over what used to be and what now exist as to living expenditures, methods of carrying on, are

leading into extravagance that no commercial life can stand. The big houses are beginning to cut. We must realize when these cuts are being made that it is of greater value than an expansion that requires a great amount of additional capital, and for which the expansion can not possibly make enough money to pay for the cash that must be borrowed or raised on the installment paper, or through the loaning of the banks.

The Rambler wants to thank Mr. Mengert for his "debunking" article. It is worth while. It will do good, even though a man does make a pledge during these Volstead days.

### A Story With a Moral

The savings that commence at home, so to speak, will probably be accepted by some with misunderstandings. Let the Rambler tell a little story that may reach out to some of our ambitious young men who feel that their positions are not bringing full pay for their abilities.

Last July the manager of a piano branch was given a substantial raise as to salary and also as to the division of the profits of the business. The past week he went into the home house with complaints that he could not keep up his living expenses upon what he was receiving. The last six months had not been as good as the first six months of 1929. This meant he felt he should receive more.

The head of the house, however, said he did not feel that in view of the business done there should be any increase, but that there would be a cut. The manager was somewhat flustered at the results of his selling himself, and intimated that he could not go on without a raise. He said he had been with the house for ten or twelve years, and that he did not have any more now than he had when he started.

Then the head of the house took a hand in the argument. He showed that there had been a decrease in the gross of the business done the past six months; that the manager after his raise did not stick to business as he should; that he did not get down to the store in the mornings until about 10:30; that the worst blunder he had made was that after his raise he had given up the cheerful little apartment he had been occupying and had taken a duplex apartment that cost him just double what the little and adequate apartment had cost; that he had joined two clubs; that he had bought a new machine when his old one was good enough; that he spent money in accordance with these acquisitions of overhead, feeling that he was one of the big men of his town and become somewhat above the work that he was being paid to do.

In view of these facts the head of the house felt that the services of the dissatisfied one could be discontinued and the aspirant for more money could sell his ability and qualifications to some house that would start in with the amount of income that would enable the young man to keep up his social affairs.

### Economy Necessary

During the restrictions that many houses now are utilizing to bridge over what is before the business world, it is well for these aspirants to social honors be curbed, just as every business house with good business acumen will bring into working order before the first month of 1930 has passed. It is just as necessary to exercise economy personally as it is to cut extravagances in carrying on a business.

The Rambler hopes this instance will give birth to serious thoughts on the part of piano men who depend upon the number of pianos they sell, upon the quality of such sales, and arrive at a meeting point with those who struggle with profit and loss in the conduct of business.

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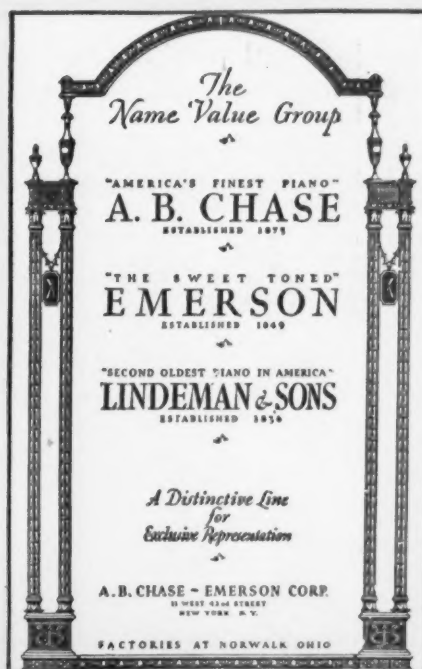
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